Kine Weekly

MARCH 24, 1960
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HOME AND OVERSEAS

DORIS AY

Delightful!

AVID NIVEN

Delirious!

"PLEASE ON'T EAT

THE AISIES"

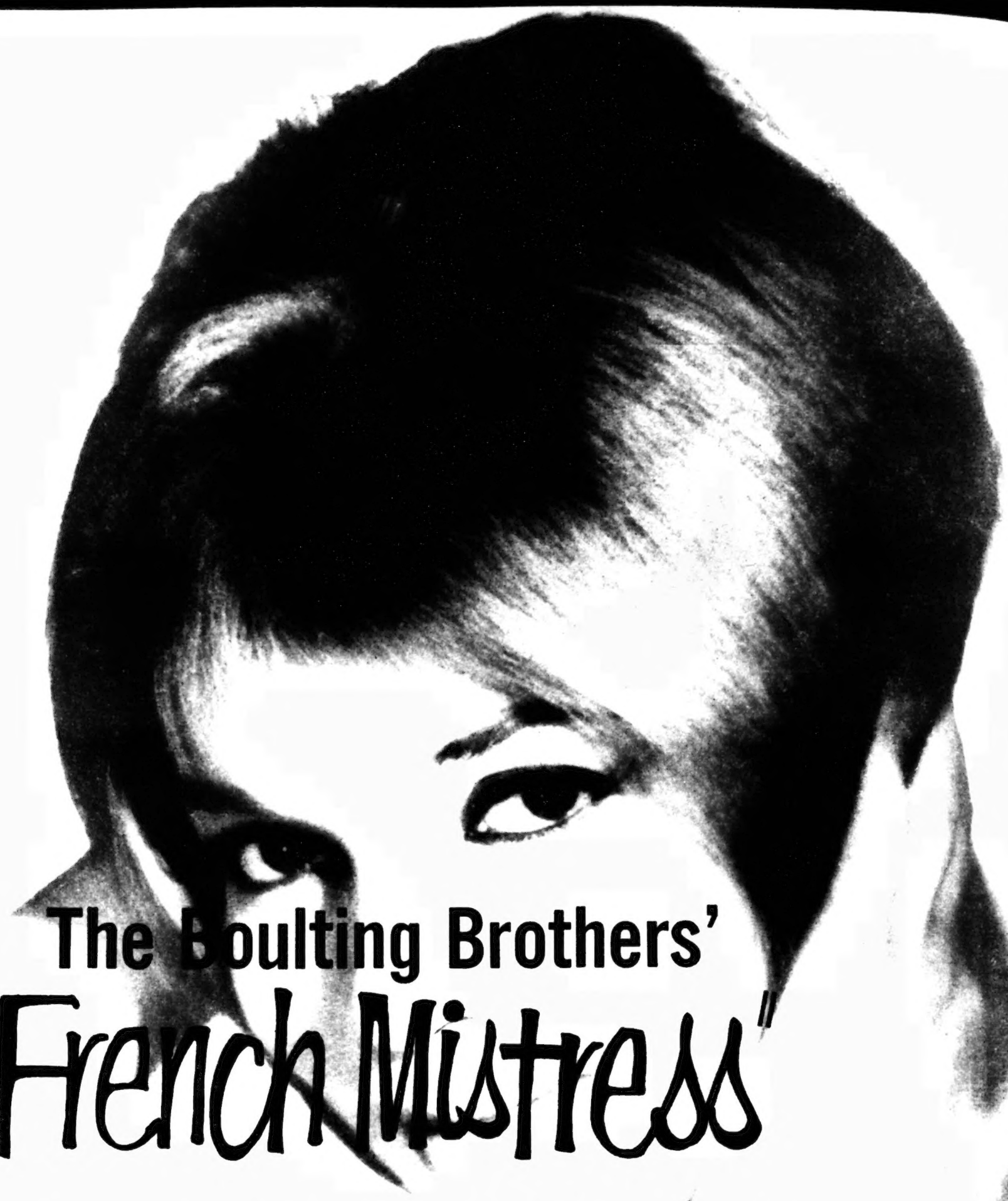
Delicious!

A Euterpe Production in CinemaScope & Metrocolor

co-starring **JANIS PAIGE** · **SPRING BYINGTON** · **RICHARD HAYDN**

Directed by Charles Walters · Produced by Joe Pasternak

Associate Producer: Martin Melcher



The Boulting Brothers'

"French Mistress"

arrives in England this week

She will start work at once

(at Shepperton
for British Lion – of course!)

If you want a date, contact LESLIE FABER at once!
(GERRARD 8676)

KINEMATOGRAPH WEEKLY, 24/3/60.

BAMBOO SALTED NUTS
The World's Best!

Kine Weekly

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No. 2,738 Thursday, March 24, 1960 Vol. 514

Everyone loves Lyons Maid

News highlights . . .

More time for British films

QUOTA performances both for first features and support programmes, during the year ended September 30, 1959, were again well above the prescribed level. Statistics issued by the Board of Trade this week show that the average proportion of British films exhibited at all cinemas was 37.6 per cent. for first features and 31.5 per cent. for supports; this compares with 35.4 per cent. and 29.3 per cent. the previous year.

Over 94 per cent. of the cinemas concerned exceeded first feature quota (93 per cent. the previous year) and 86 per cent. the supporting programme (83 per cent). The majority that failed to achieve their quotas did so only by narrow margins and, says the BoT, in many cases their failure was due to the fact that their competitors had shown far more than the prescribed quota.

Averages achieved by the major circuits were 41 per cent. for Odeon and Gaumont and 45 per cent. for ABC on features, and 39 per cent. and 31 per cent. respectively for supports.

Of the 3,332 cinemas (excluding 70 exempt from quota) 983 that qualified for quota relief had quotas ranging from 10 per cent. to 27½ per cent. instead of 30 per cent. for first features; and 403 of these, playing double features, had quotas ranging from 15 per cent. to 20 per cent. for supporting programmes.

After allowing for these quota reliefs the average prescribed quotas for the 3,332 theatres were 26.3 per cent. and 24 per cent. respectively.

CEA date with BoT on levy

MARCH 30 has been provisionally fixed as the date for a CEA delegation to go to the Board of Trade to speak in support of the association's memorandum on the Production Fund. The day before, March 29, the exhibitors will meet representatives of the producer organisations for discussions on the document.

The memorandum was finalised by the CEA sub-committee on Thursday last week and submitted to the Board of Trade earlier this week.

It proposes that the exemption limit for the statutory levy be raised from £150 to £200 net and that the Board of Trade or British Film Fund Agency be empowered to deal with hardship cases. It recommends, also, that children's matinees and charitable performances be exempted.

On levy distribution, the memorandum proposes that there should be a per capita distribution as a first charge on levy receipts and that there should be a ceiling on the amount of benefit any one film can derive from levy.

Films going to television after receiving levy benefits are also covered. The document proposes that the TV interest showing the film should reimburse the production fund. Then, it is claimed, the TV interests would be put on a similar footing to cinema exhibitors as far as payments into the fund are concerned.

NTA to distribute Cinemiracle

NATIONAL TELEFILM ASSOCIATES is to handle the distribution of Cinemiracle productions throughout the world and plans are being made for the production of a number of features both in the "Windjammer" style and spectacular dramatic films with the accent on family appeal.

The plans were outlined by NTA president Oliver Unger at recent top-level meetings in Los Angeles, attended by Vernon Burns, vice-president in charge of European operations, and Sam Lomberg, European sales manager.

Apart from the production proposals, the company's plans included an extensive all-out sales campaign to be backed by the resources of NTA.

Germany lifts import restrictions

IT IS REPORTED that the West German Minister of Economic Affairs has decided to lift all import restrictions on foreign films except French and Italian.

The decision—it is not yet known when it will become effective—would not apply to films more than two and half years old. They would still be subject to restrictions.

On Monday both the Board of Trade and the German Embassy in London had had no official news of the move, but they commented that governmental procedure could be delaying information on the matter.

Confirming reports of the German decision, KINE'S. Paris correspondent, Henry Kahn, cabled that it had been received by the French film industry with "bitter surprise." The French government will, it is understood, take up the matter with the German government.

Decision to exclude France and Italy was taken, it is claimed by the Bonn government, because they were subsidised. Germany was opposed to subsidies and in addition, the Common Market did not permit the subsidising of industries to promote exports with the ECM.

A spokesman for the French Film Centre, however, commented that the French did not consider the industry was, in fact, subsidised in view of the fact that under the new law only loans which must be repaid were granted.

Also, the sums available to the French industry

continued on page 30

BFA top award goes to 'Ben-Hur'

MGM's "Ben-Hur" has been voted the best film from any source during 1959 by the Society of Film and Television Arts. The best British film: Rank's "Sapphire."

This was announced by the Duke of Edinburgh when he presented the 1959 British Film Academy awards at the Dorchester Hotel on Tuesday evening.

Actor Jack Hawkins received the "Ben-Hur" award on behalf of Metro, and director Basil Dearden accepted the "Sapphire" award on behalf of himself and producer Michael Relph.

Further awards were made as follows:

Best Performance by British Actress: Audrey Hepburn in "The Nun's Story" (American). Received by Peter Finch who was shortlisted for best actor award in the same film.

Best Performance by British Actor: Peter

continued on page 30

Viewpoint

PLAN NOW FOR LEAN DAYS

THIS week the CEA and KRS meet to discuss the problems created for exhibitors by the changes in the pattern of distribution and cinema-going habits.

An important factor that needs to be considered is the long-term effect of the Hollywood strike which has brought the majority of the major American studios to a standstill.

Although negotiations are still going on there are no indications yet of an early settlement of the dispute. Our New York correspondent this week gives a review of the current product situation as it applies to the major American distributors.

The majors have prepared for a long siege and the plans include a slowing down of the flow of release of completed product.

It is predicted that if the strike continues for any length of time the product situation will become extremely serious in the U.S. by the Autumn.

This means that the full repercussions will be felt here early in the New Year.

It is, perhaps, a truism to say that the longer the strike goes on the longer it will be before the American industry can get back to the pre-strike level of production, if it ever does in the current economic circumstances of the industry.

In this country, the shortage of top quality product is already acutely felt, and because we are still largely dependent upon American pictures the significance of the American strike demands more serious consideration than has been devoted to it over here up to the present time.

It is a matter of urgency that the industry in Britain must lay plans to fill the gap in product supply that must occur, even if the dispute is of a short-term duration.

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Long Shots

THE LONG delayed decision of the Board of Trade to bring the specialised forms of film presentation, using non-standard prints, within the ambit of the production levy regulations, has produced one surprise.

Although it was not expected that this type of show would escape payment of the levy for long, it was thought that the Board of Trade would accept a recommendation for a levy payment ceiling for seat prices of 5s. and above.

It will be recalled that the ceiling proposed was 4s. 9d. which was considered equitable, bearing in mind the high cost of mounting and maintaining the specialised type of show.

But the CEA, of course, wanted the ceiling to be applied to standard as well as non-standard presentations, and this was opposed very strongly by the producer associations.

It seems that the Board of Trade has adopted a compromise which, nevertheless, appears to favour the producers' point of view and their repeated appeal for an increase in the yield of the levy.

By applying the full levy scale to the non-standard shows, the Board of Trade is making it tough for those attracting the highest seat prices.

It may be the deliberate intention to promote a new evaluation of the seat price ranges for the types of show that now become subject to the levy.

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SO far there has been no producer reaction to the CEA's proposals for changes in the collection and distribution of the production levy.

Although the producers were aware last week of the main recommendations of the CEA, they were not able to study the CEA's arguments in support of its case until they received a copy of the memorandum which went to the Board of Trade this week.

However, the producers, no doubt, will make their views known to the CEA when they meet on March 29, for the CEA is expected to press its case strongly when it goes to the Board of Trade to discuss the memorandum, probably on the following day.

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THIS WEEK is a busy week for the trade. On Wednesday the committee of the five trade associations meet to consider the Federation of Film Unions' proposals for controlling the supply of features to television, among other items on the agenda.

On the grounds that the employer associations would obviously find it difficult to ally themselves with the unions' threat of industrial action to stop the showing of features on television, it is unlikely that the committee will go along with the FFU on this important issue.

It is abundantly evident that all the associations attach considerable importance to the continuation of the operations of FIDO at the present time, but I understand that consideration will be given to various suggestions to strengthen the bulwark created by FIDO.

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THE CEA-KRS joint committee meets on Thursday morning and the CEA will raise points put forward by exhibitors in regard to the n... standard contract which has become a bone ... contention at CEA branch meetings.

The joint committee will also have prelimina... discussions on the CEA's report on distributi... which received the blessing of General Coun... last week.

In the afternoon, there is a meeting of th... board of FIDO.

In view of the fact that the FFU's propos... have been diverted to the committee of the f... trade associations, the FIDO meeting will be ... routine affair.

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WILL tenpin bowling catch on in this country? The early experience in London appears to indicate that this new indoor sport is likely to make substantial inroads into the public's leisure pound.

The Rank Organisation's first bowling centre, the Regal Bowl, was opened at Golders Green, North West London, last week, and has made a very big impression.

At 3s. a game per person, the price appears to be high for a pastime for the family, but The Rank Organisation is confident that tenpin bowling will develop into big business if it is organised on a competitive basis with leagues for teams from the sports and social clubs of big firms and industrial enterprises. For this reason the Rank company operating the lanes has created an administration for organising leagues on a wide scale.

It is apparent from a visit to the Regal Bowl that The Rank Organisation has no intention of letting it become classified as a back-alley pastime. The equipment is the finest that ... available and no expense has been spared to create an atmosphere of luxury comparable ... the standards of the organisation's West ... cinemas.

And, in addition, elaborate arangement... ha... been made for catering and sales servi... to... gether with a licensed bar operating on ... clu... basis.

The indications are that tenpin bow... ng ... going to become an important facet of Th... Rank Organisation's extended interests in th... wider field of entertainment.

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PRESSING business in town kept Stu... Levy away from the Dublin premiere of "Ca... On... Constable" held at the Adelphi last w... S... aid of Variety Club Tent 41's Heart Fu...

And so he missed an evening that woul... hav... kept him in good spirits. But I can ... firm... Sid Caverson's report that the film had a ... -top... send-off and that Tent 41's crew was d... hted with the support that Anglo gave to the o... sion

It was a highly successful evening for ... Tent which has considerably less scope than it ... Lo... don counterpart.

A word of praise for the team which ...

ROYAL PERFORMANCE IS A SELL-OUT

Next Monday's Royal Film Performance of Columbia's "The Last Angry Man," at the Odeon, Leicester Square, in aid of the CTBF is already almost a complete sell-out.

More than a week before the date all circle seats had been sold and there are only a few left in the stalls at two, three and five guineas.

Other commitments have forced Sir Laurence Olivier to withdraw his name from the list of British and foreign stars who have promised to attend the performance, but Noel Coward this week accepted an invitation to be there.

A special stage show is being arranged for the night by Kenneth Winckles. It will be produced by Vivian Cox.

The two shorts to be shown are "Sporting Life," by Hillcrest Productions, and "Polygamous Polonious," a Biographic Cartoon Films production.

At the press reception preceding the premiere of Anglo Amalgamated's "Carry On Constable" at the Adelphi, Dublin, in aid of the Variety Club of Ireland: Leslie Phillips, Sidney Caverson, Leo Ward, Ken Connor, John Troke

sent out for personal appearances—Kenneth Connor, Leslie Phillips, Jill Adams and Dianne Aubrey.

The party worked hard to put on a good show and the ever-ready wit and devastating mimicry of Kenny helped things along no end. John Troke, representing Beaconsfield, and Cliff Elson, ABC's personal appearance MC, were tireless escorts, organising the press receptions and the appearances on stage.

If the artists had any qualms—and I am sure they had—they were quickly dispelled by the warmth of the welcome accorded to them by the receptive Dublin audience. It was no less enthusiastic than it was for Noel Purcell and veteran screen star Pat O'Brien, two home-bred favourites, who joined the party on the stage.

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BEHIND the success of the evening were Tent 41's stalwarts, Jack Cruise, who also compered the personals, Rick Bourke, Des O'Keefe, general manager of the Carlton, Dermott Kealy, Andy Doyle, Harry Band, Jim Lewis and, of course, Harry Lush, manager of the Adelphi.

K Oakes, who supervises both the Adelphi and the Carlton, took the Anglo party on to Bel for the midnight premiere held at ABC's Rit in aid of the CTBF. There Sid Caverson was joined by Anglo's general sales manager, Al Kean.

I was unable to stay on for this, but I hear that the film and the artists again contributed to the success of the evening.

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IT WAS saddening to hear on Monday of the deaths of two well respected veteran exhibitors—Henry Simpson of Ulverston, and Harry Quinton of Bexleyheath. Both were 80.

Henry had been seriously ill since before Christmas; he passed away at Keswick Cottage Hospital early Saturday morning.

A host of friends in the trade, particularly older members of the CEA general council, will treasure the memory of a kindly, sincere personality. He was president of the CEA in 1943-44 and served on the general council for some 20 years, until he was forced through ill-health to resign two years ago.

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HARRY QUINTON collapsed on Bexleyheath Broadway on Sunday and passed away while being taken to Woolwich Memorial Hospital.

Only that afternoon Harry had returned from a fortnight's convalescence at Glebelands following the disposal of his cinema, the Palace, at Bexleyheath, just three weeks ago.

It was 50 years ago that he went into partnership with Harry Pease who was then managing the Palace for the old Walturdaw company. Three years later he took over control and in 1934 acquired the Broadway cinema.

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CABLE from George Minter in Latin America: "Have just witnessed terrific reception 'Rough and the Smooth' by packed audience at festival screening."

The film, of course, was the official British entry for the Mar del Plata festival.

After that success George went on to present the film at the Cartagena festival in Colombia.

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HEARTIEST congratulations for a very successful year in office went to Jack Breckenridge of the Douglas Picture House, Milngavie, when he retired from the presidency of the Glasgow Cinema Club at the 41st annual meeting last week.

His successor is Stanley Frutin, son of Alex, this year's chairman of the Scottish branch CEA. MGM's John Boyd was elected vice-president and Willie Kempsell continues as secretary.

The meeting also appointed A. H. Simmons of FTS to succeed William Carlas who has retired from the treasurership after many years in office.

New members of the committee are Willie Bendon Jr., Mr. Carlas, Jerry Coussin, Mrs. C. T. Lowe, Neil Macleod, Alec Stone and Lily Watt.

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THE SMPTE has always kept its members in touch with the latest developments, and a feature of its recent Convention was a series of papers (now reported in the journal) on electronic equipment for satellites and interplanetary vehicles. Television images will be recorded—probably electrostatically—and transmitted to earth when the transmitter is in a suitable position.

Particularly interesting is a newly developed system of recording pictures electrostatically on film—a system similar in principle to that of the Eidophore TV system, in which Twentieth Century-Fox has interests.

The problem of transatlantic television may be solved by means of a balloon floating above the Atlantic. This was the prediction made at the convention by Edgar M. Cortright, of the USA Aeronautics Space Administration. An experiment already under way will use an aluminised balloon 100 ft. in diameter, at a height of 800 to 1,000 ft., over the U.S. picking up signals from California and reflecting them to antennae on the east coast.

Film technicians are, it seems, playing an important part in the developments of space travel. It may be that in years to come, Hollywood will be known not merely throughout the civilised world, but as entertainment purveyor to the galaxy!

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YOU can't keep Anglo Amalgamated out of the news. I referred last week to the successful launching of "Carry On Nurse" at the Crest, Los Angeles.

The latest cabled information is that the film created an all time record for the cinema during the first week of the run. This was achieved in spite of the fact that a number of free tickets were handed out to delegates of a nurses convention that, appropriately, was being held in the city during the week.

Furthermore, the film continued into the second week with higher returns than for the first.

The other piece of news from Anglo was more intimately concerned with Nat Cohen's personal ambitions on the race course.

His star horse, Chief Barker, which won a bob or two for a lot of people in the trade when it successfully pulled off the 1957 Manchester November handicap at 33-1, was unfortunately killed when it fell at Lingfield last week.

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FURTHER civic distinction goes to a Lancashire exhibitor, Alderman B. Downs, proprietor of the Empire and Royal Pavilion, Mossley, and the Palace, Stalybridge.

Alderman Downs is to be made a Freeman of Mossley. He has served on the town council for 25 years.

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MY nomination for the two busiest cinema managers working for charity goes to Alex Telford, of La Continentale, Tottenham Court Road, and Peter Robertson, manager of its sister cinema, The Berkeley.

At Christmas they organised an appeal which raised £175 in cash and nearly £200 worth of toys for youngsters cared for by the Sunshine Fund for Blind Children and Babies.

Recently, during "Sportsman's Night" at London's Players Theatre, a cheque for £300 was handed over on their behalf by Gordon Pirie to help provide holidays for children in the care of the Royal Institute of the Blind.

With daily appeals at their cinemas, it took Mr. Telford and Peter Robertson just two weeks to raise the complete £300. Which is fast work no matter what way you look at it.—**The Stroller.**

News of the Week

Levy regulations to be extended from April 17

EXTENSION of the levy regulations to cover non-standard gauge film presentations such as Todd-AO, Super-Technirama 70, Camera 65 and Cinerama comes into operation on April 17, subject to the formal approval of both Houses of Parliament.

The extension of the regulations is provided for in the drafts of two orders published by the Board of Trade last week.

One of them makes all films over the 16mm. gauge liable for the levy; the other provides for a share of the levy to be paid to producers of British films presented in non-standard form.

It is estimated by the Board of Trade that the decision will bring an extra £250,000 a year into the Production Fund.

Exhibitors showing non-standard films will pay levy at the same rate as for standard films, i.e. 10 per cent. of the amount by which the price of admission exceeds elevenpence.

In a statement announcing the publication of the draft orders, the Board of Trade points out that they consolidate the existing regulations for the collection and distribution of levy.

The orders provide that:

(a) The levy established under the Cinematograph Films Act 1957 shall be paid by exhibitors of all films exceeding 16mm. in width and not only, as hitherto, by exhibitors of standard 35mm. films.

(b) A share of the proceeds of the levy shall be paid to the makers of certain British films of widths exceeding 16mm.

BFFA pays out at 43 per cent.

THE FOURTH interim allocation of the British Film Fund Agency for the third year will be at the rate of 43 per cent.

Distributors' earnings for the four weeks ended February 27, 1960, are as follows: Low cost films eligible after multiplying by two: £67,716; Low cost films not eligible for two times rental: £5,806; High cost films: £455,423; films not less than 3,000 feet: £528,945; films under 3,000 feet after multiplying by 2½: £60,083.

Levy collections paid to agency by HM Customs and Excise apportioned to March 5, 1960, approximately covering entertainments to February 27: £303,814.

Rank opens recording studio at Denham

A NEW, all-purpose music recording studio has been created by The Rank Organisation on the site of the music recording stage at Denham Studios. The new studio is being inaugurated today (Thursday).

An unusual feature of the construction is that it is, in fact, a studio within a studio. The advantages are considerable, for, apart from the acoustic manipulation that is made possible with this technique, the outer building serves as a shield to eliminate any extraneous noises such as those made by planes, road traffic and machinery.

Inside this almost perfect acoustic container is the recording equipment which includes both three-track and stereophonic techniques. In addition to the multiple track recording apparatus the Organisation has also installed equipment for multiple track dubbing at Pinewood Studios.

The Denham studio also caters for disc and tape recording.

To achieve the acoustic responses sought, testing was employed at various stages in the construction of the studio; and the average reverberation time for all registers in the studio is 1.55 seconds, with an extremely smooth sound-fade curve.

In addition to the main studio there is a vocal booth where solo singers, choirs and other vocal groups can record. These can be added to or recorded with orchestral tracks.

The studio is thus available for all types of film and disc recording.

NATKE dispute: Court resumes in two weeks

THE Industrial Court considering NATKE's dispute with the producers over pay differentials in studios resumes on April 8. It was adjourned on February 11 for the court to visit a small studio and a large studio.

On Tuesday NATKE leaders met the Independent Television Companies Association on the question of differentials and clerical grades.

'BIG FISHERMAN'S' ROYAL PREMIERE

"The Big Fisherman" is to have a Royal Premiere at the Astoria, Charing Cross Road, on Monday, May 9. The Duke of Edinburgh will attend the performance which will be in aid of the World Refugee Fund.

"The Big Fisherman"—in Technicolor and Panavision 65—is a Rowland V. Lee production for Centurion Films and is based on the best-seller by Lloyd C. Douglas, who wrote "The Robe."

MGM picture is U.S entry for Cannes

SOL. C. SIEGEL'S production for MGM, "Home From The Hill," has been chosen as the official American entry for the Cannes festival to be held from May 4 to May 20.

Directed by Vincente Minnelli and produced by Edmund Grainger from William Humphrey's novel, it stars Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton and Luana Patten.

The film's selection gives MGM double honours at Cannes—"Ben-Hur" has been invited to open the festival on May 4.

As reported in KINE. last week, the official British entry at the festival is Twentieth Century-Fox's "Sons and Lovers."

W. H. Jamieson, Latin-American supervisor of JAROFD, and Ariel Courtazzo (centre) of the re[illegible]tion committee of the Mar del Plata festival, with members of the British delegation on their a[illegible] Buenos Aires. Also in the picture are producer George Minter, Tony Wright and Tony [illegible]

Warner-Pathe's first sales convention opens

APTL's so-called a housewarming, Warner-Pathe Distributors' first sales conference was due to begin on Wednesday of this week at the Cafe Royal, London.

The convention was being opened with an address from managing director Lou Lewis, followed by a preliminary sales talk from general sales manager, Percy Livingstone.

Sixty delegates

More than 60 delegates were expected to be present, including the managers and sales force of the company's nine branches in the United Kingdom and the sales and publicity staff of Warner-Pathe House in London.

The conference is being divided into three sections giving ample discussion time to the three production companies whose pictures are released through Warner-Pathe—Warner Bros., Associated British and Allied Artists.

Guest speakers include Arthur Abeles (Warner Bros.), D. J. Goodlatte and C. J. Latta (ABPC), and Norton Ritchie and Steve Broidy (Allied Artists).

The convention will also be addressed by Arnold Barber, assistant sales manager; Laurie Marshall, branch supervisor, and Leonard Samson, director of publicity. The delegates will see the company's latest product and will attend the premiere of "School For Scoundrels" at the Warner Theatre this (Thursday) evening.

Climax of the three-day housewarming party will be a banquet at the Savoy Hotel on Friday night. In the chair will be Sir Philip Warter, chairman of Warner-Pathe Distributors.

Sir Tom to see the Chancellor

NATKE general secretary, Sir Tom O'Brien, plans to see both the Chancellor of the Exchequer and the Home Secretary to press for the abolition of cinema tax. He has asked the Home Secretary to see him before he meets the Chancellor.

Cintel demonstration at Audio Fair

A DEMONSTRATION of Ampex tape recorders will be given by Rank Cintel at the London Audio Fair at the Hotel Russell, London, from April 21-24.

Equipment to be demonstrated includes the 601 portable recorder with the 620 portable speaker/amplifier; the 601-2 portable recorder (for two-channel recording); the 351-2 equipment operating at 15ips, and the 300-3.

Also to be demonstrated is the new range of Cintel transistor power amplifiers.

CMA's third Scottish ballroom opens

A THIRD Scottish ballroom will be added today to CMA's chain, with the opening of the Palace Ballroom, at Aberdeen.

A feature of the conversion is the installation of closed circuit television with equipment supplied by GB-Kalee. Through a roving camera in the ballroom, patrons will be able to be in constant touch with events on the dance floor while taking refreshment in one of the spacious buffet-lounges.

Manager of the Palace Ballroom is Peter Carvill, formerly CMA's Scottish Regional publicist and an ex-manager of Falkirk Gaumont.

Janet attends film ball

WALT DISNEY contract star, Janet Munro, will be the guest of honour at the eighth annual Middlesbrough Film Ball, tonight (Thursday), organised by the Tees-side Cinema Managers in aid of the CTBF.

More than 1,000 guests have been invited to the ball, including the mayors of Stockton, Thornaby, Redcar, and Middlesbrough. For the first time the event will be staged at the newly opened Astoria Ballroom and will be covered by Tyne Tees Television.

Orb's new address

NAT MILLER'S companies, Orb Productions, Orb International, Orb Film Distribution, Vidoscope and Vicar Productions, move to Vernon House, 40, Shaftesbury Avenue, London, W.1 (Telephone: Gerrard 8282), on March 28.

'Commandments' honour

GERMAN equivalent of an Oscar, a Bambi, has been voted to Cecil B. DeMille's Paramount production "The Ten Commandments" by *Filmwoche*, German motion picture magazine.

The film was honoured as the biggest box-office attraction of any American picture shown in Germany last year. The award will be presented at a ceremony in Karlsruhe, Germany, on March 27.

News theatre closes

BIRMINGHAM'S News Theatre in High Street, Birmingham, which was the first provincial news theatre when it opened in 1932, is to close shortly. The site is to be re-developed.

Prime Minister dodges tax questions

THE Prime Minister has refused to answer a question from Stephen Swingler, demanding either that the cinema trade shall be relieved of tax, quota, levy and Sunday charity levy or that television shall be made to carry the same obligations.

Mr. Swingler had put down the question to Mr. Macmillan for Tuesday of this week. It has now been postponed until Thursday—and transferred to the President of the Board of Trade, Reginald Maudling.

It is not unusual for questions put down to one ministry to be transferred to another—although these moves, organised by the Party Whips at ministers' requests, often cause loud protests from the MPs concerned.

But it is most unusual for the Prime Minister himself to pass on a tricky question to one of his colleagues.

The Prime Minister may have felt that while, if properly briefed by the Board of Trade, he could have answered this question, it might be a very difficult task to reply to the possible supplementary questions which Mr. Swingler is obviously ready to ask.

Mr. Swingler was, however, able to ask on Tuesday whether Mr. Amory, in view of the latest figures showing the decline in the cinema trade will abolish entertainments tax.

Mr. Amory made the routine reply of all Chancellors: "I cannot anticipate my Budget statement."

Mr. Swingler told him there was a sinister rumour that instead of reducing cinema tax he was going to raise television tax.

Mr. Amory replied that the rumour "has not reached my own ears."

A Conservative, Mr. Gower, asked Mr. Amory how many representations he had received during the last three months from England and Wales respectively for abolition of cinema tax.

Mr. Amory said the figures were 30 from England and four from Wales.

Mr. Gower, baffled by this candour, asked: "What about the past? Do you agree that concessions so far have been too little and too late?"

But Mr. Amory retorted "No, but I have taken notice of all the representations brought to me."

PRINCESS MARGARET—THIS IS YOUR LIFE!

A 20th CENTURY-FOX CANDID CAMERA LIFE-STORY

produced by

BRITISH MOVIETONE NEWS

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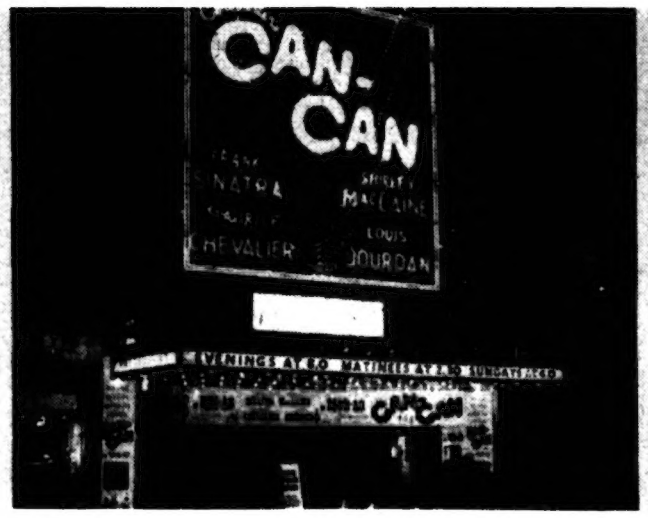
RELEASED MARCH 28

CONTACT YOUR 20th CENTURY-FOX BRANCH OR SALESMAN

Leading figures of show business turned out in force for the dress rehearsal of 20th Century-Fox's Todd-AO spectacle, " Can-Can " at the Metropole, Victoria, last Sunday evening. The show, which stars Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan, received excellent notices from the critics, Miss MacLaine, in particular, being singled out for a scintillating performance. Stars of the West End theatres, unable to attend except on a Sunday, took full advantage of the invitation to enjoy Cole Porter's lively musical extravaganza which opened at the Metropole on Tuesday with a Gala European premiere. Above, Anne Rogers and James Hayter, stars of " My Fair Lady " at the Drury Lane Theatre.

A DRESS REHEARSAL FOR 'CAN-CAN'



Above: Doretta Morrow and Anne Heaton ; The front-of-house ; Tsai Chin, star of " The World of Susie Wong " at the Prince of Wales. Below: John and Mrs. Adley with Ernest and Mrs. Pearl ; John Ware, 20th Century-Fox director of publicity, with Gerald Sanger, joint general manager of Associated Newspapers ; David and Mrs. Metcalfe ; Bob and Mrs. Monkhouse

World Markets

How the strike is affecting the product situation

NEW YORK. — While the strike lasts all interest is centred on the product situation.

The seven companies (Allied Artists, Buena Vista, Columbia, Paramount, MGM, 20th Century-Fox and Warners) have 110 pictures completed and unreleased in addition to approximately 35 currently in release and still showing. From now through September this would mean an average of 18 pictures per month, compared with the average of nearly 20 per month released last year.

Universal, which settled with the SAG and WGA, will try for some extras in production and perhaps twenty can be expected from that company.

United Artists, unhit by the strike because it does not produce pictures as a company, will depend on its individual producers signing with the Guilds and then going into production. About 30 features can be expected from UA in 1960.

The longer the strike lasts, the more the companies can be expected to go for their backlog of reissues. They will also be on the lookout to buy more and more foreign pictures which they think are playable in the American market.

The outlook is that, while the product situation will continue very tight, it will not become acute until early Autumn.

Eight pictures were in various stages of shooting when the walk-out occurred and will not be finished until the strike is over, if then, although there has been talk that the Guilds may permit these to resume as a good will gesture during the negotiations.

Another ray of hope could be that switching from out-and-out participation in post-48 sales to larger pension fund could start the move back to work, but there is nothing firm to support this.

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DARRYL F. ZANUCK, one-time head of the 20th Century-Fox Studios and now an independent producer releasing through that organisation, predicted radical changes in the industry if the strike is not settled shortly. He declined to elaborate.

He did term the strike "idiotic" and "ill-conceived" in these days when everyone was doing his best to survive. He pointed out that some companies may not have control over their backlog, since many of the pictures involved may have been posted as security with the banks on other loans to produce new pictures.

Mr. Zanuck didn't think it possible to negotiate on past product but new or forthcoming pictures could be another matter.

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DISCLOSURE to TOA by American International that it will produce five to 10 more pictures has been hailed by TOA president Albert M. Pickus.

The latter congratulated AIP president James H. Nicholson for the additional product for the "Fall and Winter season." Details on the films will be available shortly. This number will be in addition to the 11 features already announced.

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THE direction being taken by United Artists in the quest for diversification is leading it towards the acquisition of television and radio stations in whole or in part throughout the United States and overseas. A special division has been formed for this purpose headed by Bruce Eells, who will headquarter in Hollywood.

Arthur B. Krim, president of UA, declared that the company's decision to explore the acquisition of broadcasting stations represents a logical step forward in UA's expansion in television following the purchase of Ziv Television Programmes Inc. and the turning out of a number of successful TV shows.

Another UA affiliate, United Artists Associated, is now distributing pre-1948 Warner Bros. features and cartoons to television.

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THE Allied States Association, in another of its bulletins of criticism has levelled its latest blast at the 70mm. roadshow of "Can-Can" in Todd-AO. The Magna Corporation and 20th Century-Fox have been requested to make the film available now in 35mm.

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A SURVEY has shown that admissions in theatres were up from five to 10 per cent. in the first two months of this year. Cities represented were New York, Chicago, Boston, Los Angeles, San Francisco, Cleveland, Detroit, Denver and Memphis.

Weekly national attendance averaged 43 millions last year. This year could see an increase to 45 millions which is a substantial improvement over the 40 millions averaged in 1957, but doesn't come close to 67 millions who used to attend weekly back in 1948 just before TV took its swing at the industry.

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A CONGRESSMAN has introduced legislation that would make it illegal to use "cut-rate foreign-made recordings" in the music portions of film for commercial showing on TV or in movie houses. It calls for fines up to $5,000 or imprisonment up to six months for convicted violators.

An American Federation of Musicians official estimated 80 per cent. of TV filmed programmes use pre-recorded music much of which is foreign in origin. No estimate was forthcoming as to the amount used in motion pictures.

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SI H. FABIAN, president of Stanley Warner Corp., has been elected president of the Motion Picture Pioneers for a two-year term to succeed Ned E. Depinet.—**Mel Konecoff.**

NINE NEW AWARDS AT SAN FRANCISCO

Awards for non-theatrical 16mm. films will be made for the first time this year at the San Francisco Festival from October 19—November 1.

The New Golden Gate prizes will go to the best 16mm. films in nine categories: industrial-institutional films for private and public use; government films for both "in-service" use and for the public: educational films for classroom, special training and adult education: experimental films of the avant-garde, abstract type: and art and culture films.

Entries must be sent to the festival headquarters before June 1.

Now German actors plan to strike

BONN—DFU, the West German actors union with a total of 7,000 members, plans a strike which would halt all German film production. The strike would come as a protest against the German producers' newly-introduced salary ceilings for stars.

DFU and German producers are still talking about the issue and no date for the strike has been set.

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WEST GERMAN television receiver licences totalled 3,740,000 on March 1, this year: monthly increase rate is now 160,000.

Motion picture admissions decreased from 753,000,000 in 1958 to 650,000,000, last year, according to SPIO.

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A TOTAL of eighteen international co-productions was completed by West German producers last year, according to official statistics. This is an increase of three feature films over the 1958 total.

German industry observers think, however, that the co-production total is small if elaborate co-production agreements between Germany and other countries are considered and if seen in relation to total production of over 100 features annually. Five of the West German co-productions were arranged with Italian companies. France was in the second place with four co-productions: and there were three feature films made jointly by German, French and Italian companies.

West German companies co-produced one feature each with partners in Holland, Mexico, Brazil, Argentina and Spain. One feature film

continued on page 29

TECHNIRAMA
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and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Reviews for Showmen

Edited by JOSH BILLINGS

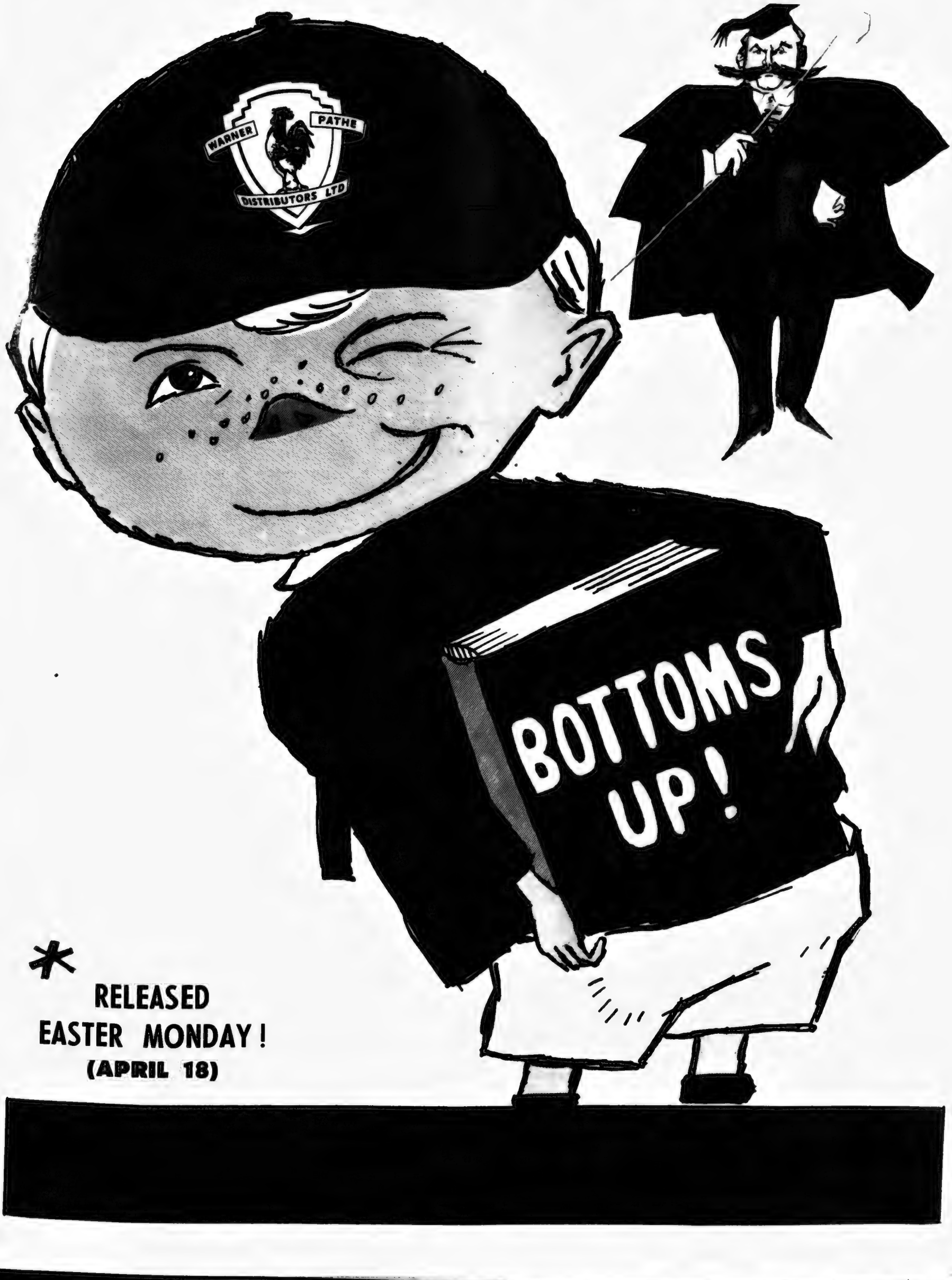
New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†**Adventures of Huckleberry Finn, The (MGM)—U.S**	**107 min. (U)**	Eddie Hodges ... Archie Moore Tony Randall	CinemaScope-cum-Metrocolor re-make of Mark Twain's schoolboy classic. Tale overlong and episodic, but juvenile Eddie Hodges and fight champion Archie Moore effective in double harness, supporting types competently drawn and Mississippi backgrounds delightful	**Obvious if interminabl family-hall and satche club fare (CC)**
†**Heller in Pink Tights ... (Paramount)—U.S**	**100 min. (A)**	Sophia Loren ... Anthony Quinn Steve Forrest	Technicolor period "outdoors" describing the ups and downs of theatrical company while crossing the wild and woolly West. Comedy, romance and rough stuff unevenly blended, but cast attractive, staging realistic and camera work good	**Good off-beat title an star booking (C)**
Inside the Mafia ... ... (United Artists)—U.S	**71 min. (A)**	Cameron Mitchell Elaine Edwards Grant Richards	Hard-hitting gangster melodrama illustrating rivalry between New York's racketeers. Characterisation crisp, highlights rugged and backgrounds authentic	**Reliable industrial hall "second" (C)**
†**Jesse James' Women ... (Regal)—U.S**	**83 min. (A)**	Don Barry ... ... Peggie Castle Lita Baron	Outdoor comedy melodrama covering notorious gunslinger's complicated love-life. Scriptual flaws partly concealed by Technicolor, acting exuberant and settings picturesque	**Usable "support" (C)**
Rawhide Trail, The ... (Warner—Pathe)—U.S	**67 min. (U)**	Rex Reason ... Nancy Gates Richard Erdman	Outdoor melodrama describing monkey business between renegades and U.S Cavalry in Indian infested country. Plot time-honoured, but players virile, action brisk and backgrounds spacious	**Usable "second" (C)**
Rookie, The ... ... (20th Century-Fox) —U.S	**78 min. (U)**	Tommy Noonan ... Julie Newmar Pete Marshall	CinemaScope Service burlesque concerning rookie who, at the end of World War II. insists upon his call-up notice being honoured. Tale disarmingly scatterbrained, co-stars resourceful and staging adequate	**Reliable comedy support (C)**
Sins of Youth ... ... (Gala)—French	**81 min. (X)**	Madeleine Robinson Agnes Laurent Gil Vidal	Sex melodrama hingeing on an affaire between a possessive mother's boy and working girl. Acting sound, feminine angle strong, atmosphere convincing and English voice dubbing flawless	**Good commercial double bill (NC)**
†**Texas John Slaughter ... (Disney)—U.S**	**73 min. (U)**	Tom Tryon... ... Norma Moore Robert Middleton	Rollicking Technicolor outdoor melodrama about young Texas Ranger who outwits ruthless bandit and wins place in American history. Tom Tryon likeable and alert as hero, support sound, direction slick, humour crisp and climax spectacular	**Very good "double bill (CC)**
*†**Travelling Light ... (Gala)—British**	**53 min. (A)**	Elizabeth ... ... Yannick	Eastman Color documentary - cum - travelogue describing attractive young Englishwoman's conversion to nudism. Elizabeth, Britain's leading naturist, agreeable, Yannick, the fabulous frog-woman, clever, and underwater photography first-class	**Excellent British gimmick attraction (C**
***Trouble With Eve ... (Butcher's)—British**	**63 min. (A)**	Robert Urquhart Hy Hazell Sally Smith	Farcical comedy about comely married woman who, aided by teenage daughter, lands rich man. Players eager, sex angle innocuous, rural backgrounds authentic, and footage convenient	**Usable quota "second" (C)**
Vice Raid ... ... (United Artists)—U.S	**70 min. (X)**	Mamie Van Doren Richard Coogan Brad Dexter	Rough-cast semi-documentary crime melodrama telling how resourceful cop outwits head of call girl racket. Tale taut, characters sharply drawn, climax salutary and atmosphere convincing	**Reliable "X" certificate "second" (NC)**
†**Wild Women of Wongo (E. J. Fancey)—U.S**	**51 min. (U)**	Jean Hawkshaw ... Johnny Walsh Mary Ann Webb	Pathecolor "Stone Age" extravaganza about rivalry between the sexes on tropical island. Acting and direction crude, but scenery and underwater camera work effective	**Passable small hall novelty featurette (C)**

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE † IN COLOUR

continued on page

SMART BOOKING!*



* RELEASED EASTER MONDAY! (APRIL 18)

THE BLUE AND THE PURPLE ARE IN THE BLACK!

WARNER-PATHE'S BIG DOUBLE-FEATURE!

AN ANGLO-ALLIED PRODUCTION

AN ALLIED ARTISTS PRODUCTION

Your Films

by JOSH BILLINGS

We End

CHEERS GE your glasses and toast Shirley MacLaine—this beguiling and talented artist has been ding the going a trifle sticky—she put up d performances in "Some Came Running" (MGM—CinemaScope) and "Career" (Para unt) recently, though neither film was a hit— her tour de force in "Can-Can" (Twe th Century-Fox—Todd-AO) cannot fail perm ently to establish her popularity.

musical opened at the Metropole, Vic- st Tuesday and advance bookings are g nething. Can the average exhibitor get for some time, since its release will fo much the same pattern as "South P (Twentieth Century-Fox—Todd-AO) er "supers." But its certain success must be our industry as a whole. Again I say d to Shirley and "Can-Can" and bask in the reflected glory.

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VS "Summer Of The Seventeenth Doll" (B sh) has just started an extended run at the L on Pavilion. The Australian low life comedy m drama received rather mixed notices, and I mu confess it got me in a bit of a quandary, bu e that as it may, the film definitely got off on e right foot. Obviously, John Mills, its B h star, still has quite a following.

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E OTHER new picture, "Hound Dog M " (Twentieth Century-Fox—CinemaScope), a ckwoods comedy melodrama with Fabian, u p and coming crooner, a small boy interest pooch, goes all out to please the populars teenagers. Its happy opening weekend at Odeon, Marble Arch, should encourage Fox ake more family pictures.

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NK FD'S "Conspiracy Of Hearts" sh) has been reaping a rich harvest at the ester Square Theatre, but all good things st come to an end. On March 30, "Once re With Feeling" (Columbia), Kay Kendall's edy, takes over. To see the last-named is to lise what a tragic loss the film industry and ow business sustained through Kay's untimely ath.

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NEXT MONDAY, "Sink The Bismarck!" (Twentieth Century-Fox—British) leaves the Odeon, Leicester Square, but not the West End. The great naval war epic transfers to the Rialto, Coventry Street, on Saturday (March 26) and should stay put indefinitely. Incidentally, "The Third Voice" (Twentieth Century-Fox—CinemaScope), the Rialto's current tenant, has scored fluently, but even so it doesn't carry "The Bismarck's" big guns. And neither does it count for quota.

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"LET'S GET MARRIED" (Eros—CinemaScope—British) was roughly handled by the critics and trade, but the comedy melodrama with tunes, supported by the Anthony Newley Show, has confounded its detractors at the Carlton, Haymarket. What's more, its theme song, "Do You Mind?" sung by Anthony Newley, is steadily becoming a best-seller. "Let's Get Married" goes out on May 2, the same week as Princess Margaret's wedding. How's that for timing?

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ON THURSDAY, "The Angry Silence" (British Lion—British) ends its run at the Plaza. It won't reach "Room At The Top" (British Lion-Independent—British) figures, but has, nevertheless, taken a packet. It deserved and received rave notices, but, oddly enough, a good press is not always synonymous with box-office success. And, thank heavens, neither does a panning necessarily spell disaster.

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"BOTTOMS UP" (Warner-Pathe—British) is hardly a West End film, but all the same its receipts at the Warner Theatre are nothing to be sneezed at. A screen version of TV's "Whack-O!" it may well give the opposition a hiding when it's released Easter week.

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THAT POINTED and riotous tilt at trade unions, "I'm All Right, Jack" (British Lion—British) continues its highly profitable second season at Studio One, Oxford Street. It's appealing particularly to the carriage trade.

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THERE is no stopping the "hard ticket" jobs. "South Pacific" (20th Century-Fox—Todd-AO) goes from strength to strength at the Dominion, Tottenham Court Road; "Ben-Hur" (MGM—Camera 65—Panavision) is making history at the Empire; "Gigi" (MGM—CinemaScope) remains a sell-out at the Ritz; and "Solomon and Sheba" (United Artists—Super Technirama 70) is more than holding its own at the Astoria, Charing Cross Road.

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NOW A TASTY morsel for the independent exhibitor, Gala's "double bill," "Travelling Light" (British) and "Sins of Youth" (French). The first-named is a nudist film and the second a sex melodrama with English dubbed dialogue and between them they're coining money at the Cinephone, Oxford Street. I know because I had the greatest difficulty in securing a seat.

On release

AS FOR THE general releases, "The Jayhawkers" (Paramount—VistaVision) finished the three legs of its London run well on the right side. Further proof that, next to comedy, westerns are the box-office's safest bet.

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TALKING of comedy, "A Touch of Larceny" (Paramount—British) has done better in good- and high-class halls than cheaper ones, but by the time it's through it'll have garnered a pretty penny.

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"NEVER SO FEW" (MGM—CinemaScope) did steady business in most situations. Its stars, Gina Lollobrigida and Frank Sinatra, saw to that.

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AS FAR as I can gather, "The Story on Page One" (Twentieth Century-Fox—CinemaScope) is not circulating any too freely. It's a particularly good trial melodrama, but this type of entertainment has a limited appeal.

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I CAN'T SAY that "The Bramble Bush" (Warner-Pathe) bore much box-office fruit during its first week. It got an A certificate, but at the expense of cuts. Perhaps it would have been better to have left well—or should it be ill?—alone.

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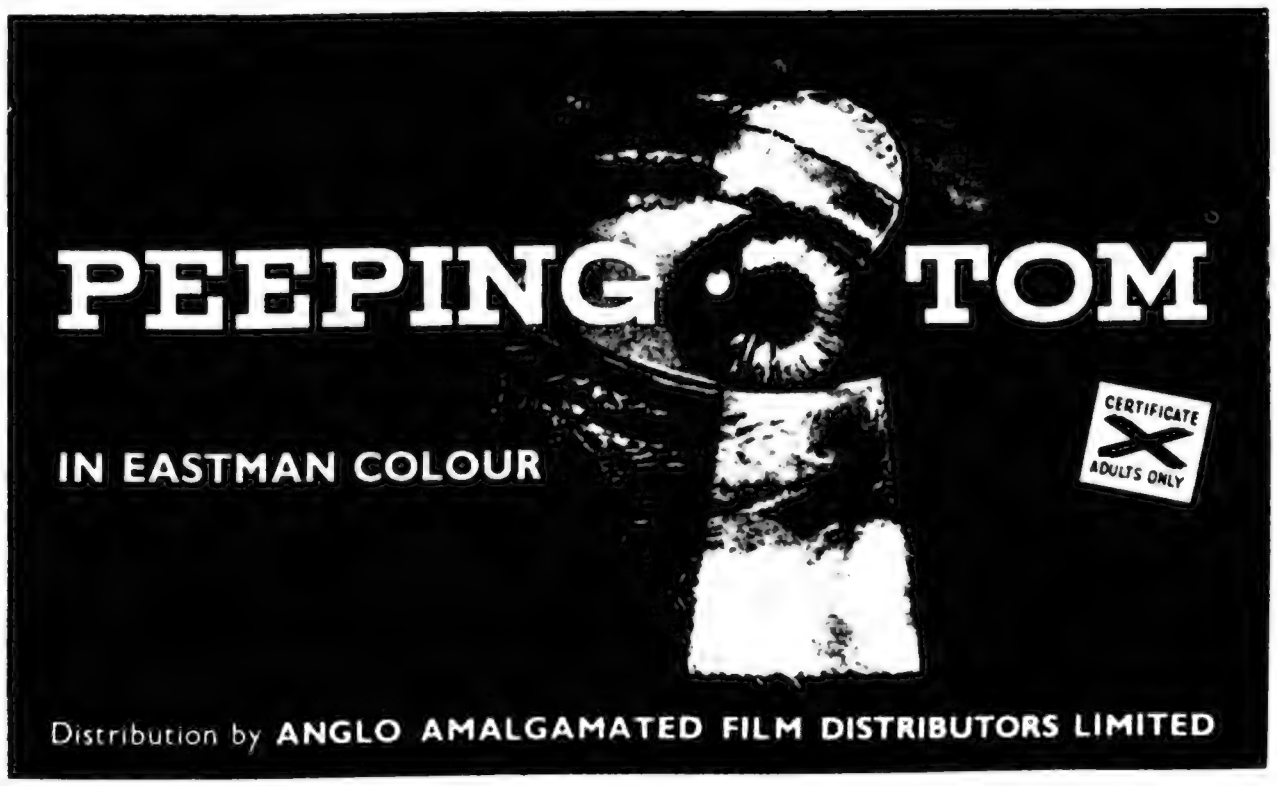
"HAPPY ANNIVERSARY" (United Artists) has opened quietly, but there's still time for it to make the popular grade.


PEEPING TOM
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NONE OF THE current releases got a better press than "The Wreck of the Mary Deare" (MGM—CinemaScope). I thought it a first-rate mystery maritime melodrama, but the cash customers are scarcely falling over themselves to see it.

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"MOMENT OF DANGER" (Warner-Pathe—British) wasn't a good adventure melodrama and, consequently, failed to bring home the bacon. Its leading players, Trevor Howard and Dorothy Dandridge, deserved better material.

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THE TURN UP is the X certificate "double bill," "Too Young to Love" (Rank—British) and "Assault in Broad Daylight" (Miracle—Swiss). Give it earnest consideration.

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EROS's star-studded British laughter programme, "Inn for Trouble" and "And the Same to You," has been tried out in pre-release spots. It scored all along the line.

A view of the spacious Odeon and Gaumont rest lounge which is proving one of the most popular features of the "Daily Mail" Ideal Home Exhibition at Olympia. Fourteen large panels give a preview of product coupled with a reminder of some of the films now on West End and London release. Renters who have co-operated with CMA are British Lion, Columbia, MGM, RFD, 20th-Fox and Universal International

RENTERS' NEWS

Archway's ambitious 1960 programme of nine features

NINE new films to be released in 1960-61 represent the most ambitious programme yet from Archway Films.

One of the first to be released will be the Italian comedy, "Persons Unknown" ("I Soliti Ignotti") which has just completed 9 weeks record-breaking run at the Academy, Oxford Street, London. This film has not had one bad or indifferent notice in the national press. It is a skit on the dramatic crook stories which have filled the screen recently. An English speaking version is being prepared now.

In Technicolor

Next on the list is one that Archway expects to be its biggest money making film yet. "London Calling North Pole" is the title and it stars Curt Jurgens and Dawn Addams, with Albert Lieven. Shot on location in Italy and Holland, it is a spy story based on truth, but so fantastic that it is hard to believe that such events ever took place. It is in Technicolor and wide-screen.

"Aphrodite Goddess of Love" is described as spacious and colourful, exciting and dramatic, in the same pattern as "Ulysses" and "Hercules" which Archway also handled. It is also in Technicolor and wide-screen.

"The Man in the Middle" co-stars Anthony Steele with Miss Germany 1958: it combines spying with sex-appeal. Guest star is Ingmar Johannsen, world heavyweight boxing champion. "The Man in the Middle" was shot directly in English on an island off the coast of Sweden.

Outer Space

"Death Comes From Outer Space" is an excursion into the world of science fiction. Dealing with an attempt to fire a hydrogen bomb at the sun, it has an international cast. The action is set in the USA.

"Lost Lives" with Jacques Sernas and John Kitzmiller will be the next film to get an Archway release. Five gangsters escape from a penitentiary and terrorise three beautiful girls. The first prints should be ready by May 1960.

For its British programme Archway has started making two films at Walton Studios: one called "Just Joe" is a comedy of an ordinary man who is awarded the VC ten years after the event for gallantry in Korea, and of a glamorous oriental charmer who descends on his household. It stars Leslie and Joan Randall with Anna May Wong, who took the lead in the TV serial "The Voodoo Factor." Also starring is Bruce Seton.

"Not a Hope in Hell" stars comedienne Judith Furse in the role of a civil servant in Customs and Excise who becomes involved in a smuggling racket carried out by some not so simple rural rustics. Co-starring with her is Jon Pertwee and Richard Murdoch.

Completing the list of products comes another picture in colour—one about the adventures of a submarine called "The Only Hope."

The first film in the group will be ready about April and thereafter Archway hopes to release further films each month. In the meanwhile both Arthur Gelardi and Sydney Goodman are in close touch with producers in France and Italy and hope to be able to announce a further line up shortly.

Grand National's four for trade showing

GRAND NATIONAL has arranged trade shows for four more new pictures headed by "The Price of Silence," which has been booked to the ABC circuit, and is, at present, awaiting a release date.

Produced by Maurice J. Wilson and directed by Montgomery Tully, "The Price of Silence" stars Gordon Jackson and June Thorburn, with a supporting cast headed by Maya Koumani, Terence Alexander and Mary Clare.

The film was shot at Walton Studios and will be trade shown at the Hammer theatre tomorrow (Friday) at 10.30 a.m.

Two further subjects to be trade shown under the Grand National's releasing agreement with Film Group of America are "The Pay-off" and "The Young Sinners," both of which are specially tailored for teenage appeal.

"The Pay-Off" stars John Brinkley and Lee Nelson and will be trade shown at the Hammer theatre on March 29 at 2.30 p.m.

"The Young Sinners" will be trade shown at the Hammer theatre on March 28 at 10.30 a.m.

Completing this quartet of new productions is "One Fine Day," a featurette which will be trade shown at the Celluloid theatre on March 10 a.m.

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Eric comedy pair off to .. flying start

Eric's comedy programme "Inn for Trou[illegible]" and "And the Same to You" is doing very [illegible] on pre-release.

At [illegible] Plaza, Rhyl, and Rivoli, Southend, Eros has [illegible] reports of "enormous business out of seaso[illegible] and, similarly, at the Ritz, Luton, atten[illegible]ces have been outstanding.

Pe[illegible] Mount, David Kossoff, Leslie Phillips, Chat[illegible] Hawtrey, A. E. Matthews, Gerry Campion [illegible]nd Stanley Unwin star in "Inn for Trou[illegible]" and Brian Rix, Leo Franklyn, Tommy Coo[illegible] William Hartnell, Sidney James and Dick [illegible]ntley head the cast of "And the Same to Y[illegible]."

The [illegible]rogramme goes out on general release on the [illegible]C circuit on April 3.

Movietone features Royal romance

TWENTIETH-FOX will release on March 28 a one-reel candid camera feature by British Movietone News entitled "Princess Margaret—This Is Your Life."

The magazine life-story will incorporate the latest shots of the Princess and her fiance, Antony Armstrong-Jones.

'Nurse' breaks records in Australia

ANGLO AMALGAMATED'S "Carry On Nurse" is continuing its record breaking run in Australian capital city situations, according to British Empire Films, distributor of the film in that country.

The Peter Rogers comedy, in its seventh record breaking week at the Adelaide State Theatre, has smashed every previous record, including those for the best first and second weeks, the biggest box-office figures for any day and the best four weeks' take in the history of the theatre.

Next in the "Carry On" series, "Carry On Constable" is shortly to be released in Australia.

'Rough and the Smooth' for Colombia

IN A CABLE from Mar Del Plata, Argentina, George Minter says that 'The Rough and the Smooth," his latest production, has now been selected as the official British entry of the Cartagena Film Festival in Colombia which opens on Saturday (March 26).

With George Minter in South America are Tony Britton and Tony Wright, two of the stars of the picture.

Plenty of good news for Rank FD

PINEWOOD'S drama "Conspiracy of Hearts" is maintaining its West End reputation by drawing big crowds to the Metropole, Dublin, claims Rank FD.

"Conspiracy of Hearts" stars Lilli Palmer, Sylvia Syms, Yvonne Mitchell and Ronald Lewis.

UI's "Pillow Talk" and "Operation Petticoat" both released by Rank FD, are also reported to be still doing very well.

"Pillow Talk," in colour and CinemaScope, stars Rock Hudson and Doris Day. It is an Arwin production.

The Cary Grant and Tony Curtis comedy "Operation Petticoat" is a Granart production.

Warner-Pathe's second premiere this month

WARNER-PATHE'S second world premiere of the month, will be screened at the Warner Theatre, Leicester Square, tonight (Thursday). It is "School For Scoundrels," starring Ian Carmichael, Terry-Thomas, Alastair Sim and Janette Scott.

Based on the series by Stephen Potter "how to win without actually cheating," "School For Scoundrels" is a Hal E. Chester production directed by Robert Hamer.

Robert Hamer and Hal Chester will be at the premiere with Terry-Thomas, Janette Scott and author Stephen Potter.

For all the guests at the Premiere, there will be an opportunity to gain their "one-upmanship" diplomas at a miniature "College of Lifemanship" in the cinema's circle lounge.

Donahue wins the 'Photoplay' medal

TROY DONAHUE has been awarded *Photoplay* Medal for 1959. This award is presented annually to the year's most outstanding new actor.

Donahue gained the medal for his performance in Warner-Pathe's Technicolor drama "A Summer Place."

BIOGRAPHIC

90 DEAN STREET LONDON W.1 GER 9682

MAKERS OF FILMS FOR CINEMA AND TELEVISION

Production

by BILL EDWARDS

THE POSH film papers, those journals which generally recognise a film only when it is silent and well scratched, have been quick to find in Woodfall Productions the British answer to the French " new wave."

For two reasons.

Firstly, Woodfall—the company headed by Harry Saltzman, John Osborne and Tony Richardson—has refused to slavishly re-make old successes, whether they are war films, horror films or mannered Ealing comedies.

Instead it has turned to subjects like " Look Back In Anger," " The Entertainer," and " Saturday Night and Sunday Morning," now being filmed at Twickenham.

Secondly, while producers have for some 20 years now been repeating that hoary old battle-cry " We must have new blood in the industry," Saltzman has actually gone ahead and administered the injection.

He insisted for example that " Look Back in Anger " should be directed by Tony Richardson, then completely unknown in films. And when " Saturday Night and Sunday Morning " was set up it was given to director Karel Reisz whose previous work for the cinema had been confined to a couple of documentary shorts.

The most important parts in the film have gone to virtually unknown names.

Saltzman, however, shrugs off the comparison that he is consciously making an arty rejoinder to the new foreign film-making schools. What he is doing, he insists, is sound common sense. And he makes it clear that he is not prepared to throw away other people's money on a pretty idea.

" You would never believe," he said, " the trouble we had to get Tony Richardson accepted by the distributors and the financiers when we were preparing ' Look Back in Anger.'

" It was incredible. Yet I believe that that film, and ' The Entertainer ' which you'll be seeing soon, have proved he's one of the most promising directors in the world. He's worth £30,000 a picture to any American company.

" Similarly with Karel Reisz who made the short ' We Are The Lambeth Boys.' He is a tremendously sensitive and inventive director. And there are at least a couple more ' unknown ' directors like him to whom I'd like to give films —if I could raise the money."

" You see, the structure of most of our biggest producing and distributing companies is such that they will not accommodate new creative ideas. They have an almost pathological fear of them. I don't think there is any other country like Britain which is making so many films with so few good directors.

" What we are trying to do is to break through that barrier, not to satisfy some fanciful ideas of our own but to make pictures people will ultimately want to see. We are primarily businessmen.

" What we are doing now may seem revolutionary, but we hope eventually that our thinking will attract the normal lines of production finance. We may be wrong, we may go bust, but at least we are trying.

" We've taken an awful lot of risks in our short career. ' Look Back in Anger ' was a risk. Eventually it will pay off and make a profit. ' Saturday Night and Sunday Morning ' is an even bigger risk. We are gambling almost everything on unknowns—and I can tell you that our budget is far far higher than a film with unknowns should be.

" New faces attract us. An idea we have been toying with for some time is a picture containing five 20-minute stories with a linking theme.

" In this film, I would like to see one story acted by complete unknowns, but directed by someone of the calibre of Carol Reed. And in another story established actors like Kenneth More or Dirk Bogarde directed by complete newcomer.

" But I daren't hope where the finance would come from for such a venture."

Harry Saltzman also dispels the idea that the primary object of Woodfall is to film contemporary stage plays or books with a social comment.

" I admit," he said, " our next picture will be Shelagh Delaney's ' A Taste of Honey,' but this will be followed by an original screenplay called ' Articles of War.'

" This is a war story with a completely different twist. It is set in Britain, Germany and Japan and has no message to make. It is pure entertainment."

" Saturday Night and Sunday Morning " is Woodfall's second picture for Bryanston release, and is based on the novel by Alan Sillitoe who also wrote the script.

Karel Reisz rehearsed his cast—Albert Finney, Shirley Ann Field, Rachel Roberts and Hylda Baker—for a fortnight before going into the

NEW FACES . . .

. . . 23-year-old Albert Finney, unknown in films, but already named as " the next Olivier," in the theatre, has the leading role in Woodfall Films' " Saturday Night and Sunday Morning." The film is the first feature to be directed by Karel Reisz—pictured here with Finney at Twickenham

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studio. ...d before each take he carries out extensive ...arsals on the floor.

"This ...ry," he said, "deals with what you could ... the end of a teenage rebellion—the rebellion ... f a character called Arthur Seaton. He's a ... year-old factory worker and, on the face of ... a roughneck. His family have never known ...at employment and good living was until th... war started and Arthur faithfully reflects his ...background. His main pre-occupations are his ...ge packet, a hatred of his bosses, sex, and ot... people's wives. They're the only escapes h... ...nows from a future which is committed to 30 or ...0 years' hard labour in the din of a factory.

"The ... a very persistent girl comes along with marriage ... mind. Gradually, Arthur, who swore he was ...er going to be like his father, is forced to con...n. Reluctantly, perhaps, he takes on the gr...er commitment of marriage—his teenage re...lion is over."

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A THREE-PICTURE British programme is lined up by the recently formed Glass-Seltzer Productions. George Glass and Walter Seltzer will be in London shortly to finalise the programme, which starts in July with a big budget production.

A top cast and director are now being negotiated.

Set to start on October 15 is "Paris Blues," an original screenplay by Jack Sher and Irene Kamp. Paul Newman has been signed to star in this drama of an American jazz group in Left Bank Paris. It is hoped he will be joined by Joanne Woodward and Sidney Poitier. Subject will be in colour and locations will be shot in Paris.

Rome is the setting of the third in the programme, "Good Night Patricia," due to begin filming in the New Year.

Glass-Seltzer paid £70,000 for the screen rights of Aldo de Benedetti's satire on international diplomacy. There will be four starring roles, but casting has not yet been decided.

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NEWS from Warwick's casting department: Yvonne Mitchell is to play Constance in "The Trials of Oscar Wilde," which starts at ABPC Elstree next month.

Contract artist Anne Aubrey has been loaned out to Avala Films of Belgrade for the Yugoslavian-French co-production "Caroline." It begins filming in July.

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ART DIRECTOR William Anderson will design "Mysterious Island," Charles Schneer's Super Dynamation subject for Columbia which goes before the cameras on location at the beginning of May.

Among the productions on which Anderson has worked are "Anastasia," "Island in the Sun," "The Horse's Mouth" and "I'm All Right, Jack."

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STANLEY BAKER, director Joseph Losey and writer Alun Owen have formed their own company, Cambria Films. Their first production will be "No Trams to Lime Street," Owen's television play which he is now scripting for the screen.

Production of this North Country drama is scheduled for the autumn with Losey directing and Stanley Baker starring.

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JOHN LEMONT will direct "Konga," Anglo Amalgamated's colour adventure which starts production at Merton Park on April 4.

Herman Cohen is producing with Jim O'Connolly associate producer and Bill Shore as production manager.

Television

by TONY GRUNER

THE old, old problem of whether a British company should make a co-production with American stars or settle for a British concept with international appeal keeps on coming up.

This week I spoke to MacGregor Scott, managing director, AB-Pathe, who has returned from a visit to nine countries in the Far East, where he has been banging the big drum for his company's film and TV line-up.

Scott found that a most important demand from his potential customers in Australia, Japan, Hong Kong, Manila, Hawaii, and India, faced with an avalanche of American product, was for good typical British properties. But even so they were not so interested in those series which, while made over here, could have been made better in Hollywood, the birthplace of the action type of detective or crime thriller.

It became apparent to Scott that, of his package of TV goods, three were in greatest demand: the Halas and Batchelor cartoons dealing with Foo-Foo, a newly created cartoon character: the Mantovani series of musical and dance films requiring little verbal explanation; and "Tales From Dickens." He was able to effect good sales with all three shows and was asked to press for similar types of programmes to be made in the future.

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LESS interest was shown in the many co-productions, for which AB-Pathe has Commonwealth rights, which dealt with detective subjects, and run-of-the-mill Anglo-American crime series. This, however, posed Scott and the board of directors of Associated British Picture Corporation with yet another problem. It is not easy to make a film series purely on a British concept and basis without a guarantee of American support. That is why so many co-productions have been made in the past between ABPC and certain U.S companies.

These hybrid subjects have not turned out too successful either in Britain or in the States and now it looks as if they may fail in the British Commonwealth. But without this pre-sold guarantee there can be no incentive for a British company to make a film series simply for the world market, excluding America.

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CAN this problem be solved? The BBC has taken a step in this direction in its decision to collaborate with Bill Luckwell on a series of one-hour television programmes based on the detective stories by George Simenon, for which Luckwell's Winwell Productions holds the world rights.

These will not be made by the normal TV film production method. Instead, the programmes will be produced by the BBC TV drama department and will be electronically recorded for world distribution. This has been made possible by the recent advances in television recording techniques, including tape at world standards, recorded through the convertor developed by the BBC, and the BBC's 35-mm. recording system.

The exterior shooting will be handled by Luckwell who, as associate producer, has special responsibility for handling location shots in Paris. These short filmed sequences will be made almost on the basis of telecine plus recorded sound, and will be shot silent with dubbed sound added later in the studio. The film excerpts will be inserted into the "live" production, which will be recorded and will then be ready for distribution.

The cost of this series is comparatively small. Total production budget of the first 26 shows is £250,000, which includes payment to Simenon for the use of his stories. This figure is at least one-third cheaper than if the series had been given the usual TV film treatment.

In addition to this, the series has already been pre-sold to the Commonwealth and the BBC can start production knowing that any additional sales they may make in America will be "pure gravy."

Recording will begin during the summer, and it is planned to begin televising the series in this country in the autumn.

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RETURNING to Scott and his problems, it should be made clear that the cost of a screening of taped material is highly expensive to undertake for individual customers, particularly if there is no certainty that a big purchase will follow the screening.

For Scott the most impressive fact of his trip was the real demand on the part of station-owners in every territory he travelled for British-made programmes and their ability to pay decent prices if the quality is good enough.

One of the projects which excited the interest of many of those to whom he spoke was the new ABC series, "Journey of a Lifetime," which will be made in colour and will consist of 39 episodes dealing with a young English couple who visit the landmarks in places mentioned in the Bible.

Scott told me that a number of people not only wished to buy the television rights, but also asked permission to show the series first in the cinemas before screening them on television.

It seems clear that this first reconnaissance in depth by Scott has been valuable not only for the business he has secured for three important series, but also for the optimistic picture he has brought back for producers of British product.

There is no easy solution to this problem of how to make series for the world market which reflect the variegated British way of life.

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ORGANISATION of the television production department of Hobson, Bates and Partners has been revised.

John Simmons has been appointed head of TV production and his responsibilities will also include radio and film production; his deputy is Jonathon Abbott. John Simmons, who is son of pioneer film man Jules Simmons, joined Hobson, Bates in 1957, and, before that had been producer/director of many hundreds of advertising films as well as working on documentaries and features.

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Showmanship

by FRANK HAZELL

ONE GLANCE at the amusement column of an evening newspaper brings home the importance to showmen of film titles. This aspect of film publicity is one of the most important, and yet one that is sadly neglected.

Title appeal is something that changes just as fast as the attraction of a story: it relies on interpretation of modern trends and fashions, and has of necessity to contain within itself enough information and appeal to sell a seat on its own.

The people engaged to choose film titles can be worth their weight in gold—the right title can sell a mediocre film, but the wrong one can ruin a potential record-breaker.

This important aspect of film publicity deserves more serious attention. To prove my point glance down an amusement guide. Forget what you have read about the film and see how many of the features listed there would attract you on title alone.

NEW MEMBERS

A. D. Bullock, Palace, Erdington, Birmingham, 23.
W. S. Carter, A/M, Picture House, Doncaster.
W. Gourlay, Regal, Staines.
D. J. Hurst, Plaza, Fitzwilliam, Nr. Pontefract.
P. S. Leivers, Regal, Coventry.
A. C. Thirlaway, Ritz, Bexhill-on-Sea.

SEALS OF MERIT

R. Farmer (third), Gaumont, St. Albans. (Life Member No. 175.)
J. A. Gallacher (third), Regal, Kilmarnock. (Life Member No. 231.)
R. W. Parker (third), Savoy, Exeter. (Life Member No. 196.)
B. I. Craig (fourth), Odeon, Cardiff. (Life Member No. 193.)

THE COMPANY OF SHOWMEN

This was a personal triumph

A MANAGER who made great capital out of a personal appearance was **N. Scott-Buccleuch,** Lonsdale, Carlisle. Anthony Newley and Anne Aubrey were the stars and their appearance was in connection with "Let's Get Married."

The press which resulted from the visit made a complete and compact campaign on its own. The visit was made a gala event, with the Mayor and other leading citizens being the theatre's guests, and the "Guard of Honour" was formed by laundry girls from the local laundry. A full composite page added to the general editorial coverage, and shop display made good use of the film's title.

Popular recordings

J. Hartle, Capitol, Bolton, used the national tie-ups in his campaign for "Tommy the Toreador." Record dealers slanted their weekly newspaper advertisements on Tommy Steele, and the popular recordings from the film.

Wine tasting sessions were held at the theatre each day for members of various town associations, such as the Round Table, Chamber of Trade, The Rotarians, and members of the Town Council. Over 200 guests were entertained during the week.

The circle foyer was converted to a Spanish hacienda with wrought iron gates and display material loaned by a travel agent. Music of authentic flamencos was played, and from the general description, the right atmosphere seems to have been achieved.

A. Crisp, Odeon, Southend, invited local solicitors to a special preview of "Anatomy of a Murder." The Chief Constable and senior police officers were also invited. The front-of-house display featured a pair of scales, and prizes of Premium Bonds were offered to patrons who could give the weight needed to make the scales balance.

At the Odeon, Park Royal, **L. K. Claxton** invited the Mayor of Ealing to play "Uncle" to the old folks of the borough at the first screening of the Jacques Tati film. The Mayor was most enthusiastic about the scheme and arranged that all the LCC old people's home inmates in the borough should attend.

For more direct exploitation Mr. Claxton had a couple of good street stunts—the onion seller with his placarded bicycle and two of his staff dressed as Can-Can dancers, and a French gendarme. Whilst not having a direct link to the film's story they did help to gain atmosphere for a title that is not so helpful for the publicist.

Not many theatre managers can submit their 92nd campaign for the same film. **George Baker,** does this for "South Pacific," and on the films' 1,000th run at the Gaumont, Manchester, special press emphasis was made of the fine work the operators have done. A leaflet campaign was organised in outlying areas and linked to the bus companies that cover the same districts.

C. C. Close, Gaumont, Bristol, arranged appropriate window displays for "The Five Pennies" through his tie-ups with local music shops. The film gained first-class editorial, and further theatre mentions were obtained through the special viewing arranged by the BBC of a documentary "This Is The BBC."

G. M. Chantrey, Odeon, Glasgow, organised two painting contests with his local papers for "The Five Pennies," and with above average editorial coverage, formed the basis of a good press campaign. Full window space was given by most record dealers and a collection of new pennies for the Polio Fund produced an appropriate foyer display and a useful monetary total for the fund.

Recruiting centres

Managers are finding that where films have a Naval or Military background tie-ups with the respective recruiting centres, they are producing good display units.

R. C. Baker, Odeon, Hanley, had a fine foyer exhibition and press coverage on his recruiting campaign for "The Navy Lark." Members of the Marine and Sea Cadets were the theatre's guests, and their help in "manning" the theatre during playweek provided yet another central atmospheric theme.

It was the Army that helped **K. Smith,** New Cinerama, Glasgow, to advertise "North West Frontier," and the recruiting centre of the Royal Tank Corps, as well as providing an interesting exhibition, made a town tour with appropriate film placards. A wireless communication link-up between the theatre and the touring tank caused passers-by to pause and listen to general film and recruiting plugs.

I have always felt that film premieres could be held outside the West-End of London and the World Premiere of "Shakedown" mounted by **Ray Taylor** and the Regent, Brighton, supports my belief. Instead of being an event among others, it became the main happening of the week, and the press responded with wide and varied coverage.

Personal appearances

Personal appearances were made by Terence Morgan, Hazel Court, Bill Owen and Neal Arden. On their arrival at the railway station, the station-master had made arrangements for a special platform reception, and the use of the public address system for broadcasting greetings to the visitors. Across the main station approach was a banner advertising the World Premi[ere].

The stars took Brighton by storm. Royal Marine trumpeters from the Royal Y[acht] at Portsmouth were engaged to sound a fanfare as the guests arrived at the theatre, and a full reception was held in the theatre restaurant.

Southern Television had interviews with Hazel Court, and her arrival at Brighton, where she was met by Terence Morgan, was used as a newsflash on the same day.

Harry Murray comes forward with another mixed bag of news cuttings for the various events at the Gaumont, Sheffield. The personal appearance of the singer Toni Dalli gave a special boost to the teenage show.

On the forthcoming stage shows, further chatty news items were gained and once again Harry shows how the continual press keeps the theatre's name well out in front and gathers the impetus and atmosphere of showbusiness.

The first Hot-Dog bar in a London theatre was opened at the Gaumont, Hollow[ay] and **John Payne** is also thinking of installing coffee machine. This new trend in cinema sa[les] is an excellent idea, and as long as it is not allowed to interfere with the film performance should prove, for the teenager, an added and welcome attraction.

Dame Irene Ward, Tynemouth's M.P., inspected the Guard of Honour provided by the

439 LAA ... at the Gaumont, North Shields, before see... "North West Frontier." **D. Fail** had also ... ged for the band of the regiment to give a ... cial interlude which included the pipe and ... sections.

In his ... blic relations" section, Mr. Fail sends two ... ture articles on the work of himself as m... ger, and another on his projection staff.

This kin... f coverage brings the work of the cinema in... the right focus, giving the public an inside ... ture of what goes into making their cinema vi... as enjoyable as possible.

One of ... best window displays I have seen for many ... nths was arranged by **R. J. Fountaine,** O... n. Loughborough, for "Follow a Star." W... the opening of a new supermarket the whole ... of the wide front window display space was ... given over to the slogans of "Shop With Wi... n." With the cut-out of the star was a ga... painted pelmet with the slogan.

Gala opening

No one passing this busy shopping centre could fail to read the message, and as it was the store's gala opening, this proved a greater attraction than normal.

Andrew Menzies, Coliseum, Glasgow, had the help of the University students to arrange an appropriate float for "Tommy the Toreador." This was entered in the annual charity procession and with a cut-out of Tommy Steele in toreador costume fighting the bull on the lorry front, 60 girls in Spanish dress and toreador outfits, piled on the back, later to flood the city with film and charity give-aways. A wide range of window displays and press, which was well above average, gave the film a fine start.

C. Jones, Regal, Harrogate, also had good displays for the same film. A large bull-fighting scene dominated his main foyer, and other display units featured Spanish travel, the national tie-up with Decca and original bullfighting display bills.

Another fine army turnout, with troops marching through the town, was arranged by **J. Meichen,** Olympia, Bridgeton, for "Yesterday's Enem..." Front-of-house was decorated with bunting, and two army field guns were parked outside the theatre with dummy figures dressed in jungle green. Opening night was made a gala occasion and another boost to army recruitment was achieved through the film medium.

Jungle scene

A... the members of the Market Harborough Urban Council and their wives were invited to the opening night of "Yesterday's Enemy" at the Ritz. **W. G. Brooks** had decorated the circle lounge and entrance foyer to represent a ... jungle scene and the combined TA and regular army recruiting services, members from which were on duty at the theatre, helped to provide attendants throughout playweek.

Army scout cars were posted on each side of the front of the theatre which was dressed in the same jungle-green theme. The Council had provided a lorry load of foliage to lend jungle atmosphere to the foyer and circle displays.

... R. Black, Odeon, Leeds, concentrated almost his whole efforts for "Blue Jeans" on the personal letter approach. These were sent to Youth Club leaders and to parents, and opening night was made a special invitation performance, to which all the various bodies concerned with the message behind this film were invited. Most managers have been finding "My Uncle" a difficult picture to exploit, but **C. P. W. Meggison,** Odeon, Leeds, had a comprehensive campaign, with the right approach and emphasis.

Display space

First there was the "Mr. Bohemian of 1959" contest. This was run with a leading Leeds men's outfitters, who took special newspaper display space. The newspaper also concerned with promotion of the contest, published the entry forms.

The main tie-up was with the RSPCA, who as well as providing an important and interesting foyer exhibition, were instrumental in gaining fine editorial for their important work, in which the film was well mentioned. This RSPCA tie-up was quite outstanding.

More than 100 people attended a special performance of "This Earth is Mine" at the Odeon, Middlesbrough, and **R. L. Cook** had arranged a wine tasting session to follow the film's showing, to which most of the civic and business heads were represented. This tie-up with the wine importers also brought displays in their local stockists.

C. L. Lee, Odeon, York, had a good full window display for "Upstairs and Downstairs" when he arranged for the local furniture store to devote a full window to a furnished bedroom in which a young lady reclined in bed. The film and theatre credits had prominence.

A film contest that linked well with the point I mentioned the other week on special theatre invitations was run by **R. C. Sidney-Wilmot,** Odeon, Newcastle, for "Upstairs and Downstairs." Readers of the *Evening Chronicle* were asked if they would like to be the paper's film critic and the first 100 applications were to be the theatre's guests. After an official reception and a talk by the newspaper's staff film critic, the 100 aspiring critics saw the film and then had to submit a 250-word criticism. Press wise, this was a great stunt, and as pretty well all those invited thought the film a hit, the general idea produced some fine word-of-mouth.

As this contest was run in advance of the film's playdate, to have 100 people talking constructively about it, could only build up eventual attendance, even if only to see if their own friend's criticism was right!

The Showman also commends...

Figures in parentheses indicate number of credits

AFFOLTER, L. M., Odeon, Crewe: North West Frontier, The Devil's Disciple (2). **Adams, H. W.,** Odeon, Godalming: The Five Pennies. **Ames, J. O.,** Odeon, Weybridge: Babette Goes to War. **Archer, P.,** A/M, Gaumont, Stoke on Trent: Public relations. **Allan, S. G.,** Roxy, Glasgow: Walking My Baby Back Home, The Heat of the Summer (2). **Amerena, P. C.,** Odeon, Ramsgate: Follow a Star. **Abell, D. G.,** Odeon, Brighton: Anatomy of a Murder. **Atkinson, C.,** Playhouse, Windsor: The F.B.I. Story. **Archer, D. J.,** Empire, Coventry: Children's club, Expresso Bongo (2). **Alexander, J.,** Gaumont, Wolverhampton: Theatre publicity, Christmas activities, public relations (3). **Alexander, R.,** Odeon, Bilston: Upstairs and Downstairs. **Allen, D. E.,** Odeon, Coventry: A Private's Affair.

BROOKER, W., Odeon, Whalebone Lane: The Best of Everything. **Birse, H. C.,** New Victoria, Edinburgh: Follow a Star. **Bentley, G. R.,** Odeon, Llandudno: I Want to Live. **Bigwood, J.,** Odeon, Weston-super-Mare: The Five Pennies. **Brewis, T.,** Pavilion, Newcastle: Follow a Star. **Bainbridge, J. S.,** Gaumont, West Hartlepool: Green Mansions, The Beat Generation (2). **Brannan, J.,** Odeon, Burnage: Killers of Kilimanjaro. **Bennett, G. E.,** Gaumont, Burslem: Theatre publicity, I'm All Right Jack (2). **Butler, B. H.,** Odeon, Brixton: They Came to Cordura. **Barker, F.,** Odeon, Burnley: North West Frontier. **Brown, C. E.,** Gaumont, Preston: Follow a Star. **Bedford, H.,** Gaumont, Derby: Killers of Kilimanjaro. **Bennett, R. W.,** Gaumont, Nottingham: Press publicity. **Blease, G. B.,** Odeon, Bolton: S.O.S. Pacific, North West Frontier (2). **Beetles, B. W.,** Odeon, Cheetham Hill: I Want to Live. **Bromley, E.,** Gaumont, Oldham: Blue Jeans. **Bill, Mrs. M.,** A/M, Pavilion, Wylde Green: The Rough and the Smooth, Don't Panic Chaps (2). **Boot, A.,** Regal, Southport: The Scarface Mob. **Bridger, A. P.,** Ritz, Maidstone: The House on Haunted Hill, The Rough and the Smooth, Expresso Bongo, Tommy the Toreador, The Five Pennies (5). **Brissenden, F. E.,** Gaumont, Dover: The Navy Lark, Queen of Outer Space (2).

CRAWSHAW, R., Odeon, Taunton: The Navy Lark. **Carter, A. R.,** Odeon, Guernsey: Please Turn Over. **Clarke, L. R.,** Majestic, Staines: Follow a Star. **Crisp, A. G.,** Odeon, Southend-on-Sea: Career. **Court, H. J.,** Gaumont, Portsmouth: Beloved Infidel. **Cross, P. A.,** Odeon, Shirley: The Devil's Disciple. **Carpenter, A. M.,** Odeon, Sutton Coldfield: North West Frontier. **Campbell, H. S.,** Ritz, Southend: Desert Mice. **Caro, S. P.,** Odeon, Clacton: North West Frontier, Follow a Star (2). **Carey, D. P.,** A/M, Odeon, Portsmouth: The Shakedown. **Clarke, D.,** Gaumont, Stoke-on-Trent: Christmas activities, Ill Met by Moonlight, The Big Circus, theatre publicity, Stalag 17, Juke Box Rhythm (6). **Channing, T.,** Gaumont, Middlesbrough: Darby O'Gill and the Little People. **Cranfield, G. W.,** Odeon, Oldham: Blind Date. **Cowlrick, H. J.,** St. Georges, York: Blind Date. **Crabb, R. J.,** Lyric, Wellingborough: The Man Who Could Cheat Death, Don't Panic Chaps, John Paul Jones, The Devil's Disciple, public relations, press publicity (6). **Clark, H. W.,** Heeley Palace, Sheffield: Public relations. **Carter, W. S.,** A/M, ABC, Scunthorpe: The Case of Dr. Laurent, Don't Panic Chaps, The F.B.I. Story, Carry on Teacher, Deadline Midnight, Yesterday's Enemy, The Man Who Could Cheat Death (7).

DUNBAR, R. A., Academy, Brighton: They Came to Cordura, Follow a Star (2). **Dawson, G. V.,** Odeon, Worthing: Beloved Infidel. **Downes, R. H.,** Gaumont, Birkenhead: The Night We Dropped a Clanger. **Dickinson, J. F.,** Odeon, Rochdale: Blue Jeans. **Day, W. E.,** A.M., Majestic, Gravesend: The Five Pennies, Tommy the Toreador (2). **Dixon, J. A.,** Regal, Chesterfield: Personal appearance, stage show, public relations, Don't Panic Chaps, Deadline Midnight, The Man Who Could Cheat Death, Tommy the Toreador (7).

ELCOCK, G. P., Odeon, Deal: That Kind of Woman.

FARMER, P. G., Odeon, Sideup: Follow a Star. **Fletcher, K. C.,** Odeon, Horsham: The Five Pennies. **Firman, S.,** Odeon, Hatfield: The Big Circus. **Frear, Miss O.,** A.M, Odeon, Derby: That Kind of Woman. **Felton, R. J.,** Odeon, Wolverhampton: Follow a Star. **Fallowfield, G.,** Gaumont, Rayners Lane: Desert Mice. **Fenner, J. B.,** Odeon, Bradford: S.O.S. Pacific. **Freeman, H. A.,** Prince of Wales, Harrow Road: Ten Tall Men, Desert Mice, Adam and Eve (3). **Franklin, P. G.,** Ritz, Barnsley: The Case of Dr. Laurent, Press publicity, public relations, Tamango, The Rough and the Smooth, Don't Panic Chaps (6). **Farmer, R.,** Gaumont, St. Albans: The Navy Lark, Third Man on the Mountain, theatre publicity (3).

GREENWOOD, C., Odeon, Lancaster: Blue Jeans, Follow a Star (2). **Greaves, W. L.,** Gaumont, Dudley: Return of the Fly. **Gent, H.,** Royal Hippodrome, Liverpool: Babette Goes to War. **Goss, R. P.,** Gaumont, Chorlton: The Night We Dropped a Clanger. **Goldthorpe, B.,** Odeon, Stockton: Follow a Star. **Gordon, R. E.,** Odeon, Llanelly: North West Frontier. **Gilchrist, B.,** Gaumont, Carlisle: The Five Pennies. **Green, J. A.,** West End, Birmingham: South Pacific. **Grey, M.,** Picturedrome, Sleaford: Stage show. **Gurr, C.,** Odeon, Barnet: They Came to Cordura, Follow a Star (2).

HOWES, G., Gaumont, Salisbury: The Rabbit Trap. **Harman, L.,** Gaumont, Weston-super-Mare: Third Man on the Mountain. **Hackett, W. J.,** Odeon, Barking, They Came to Cordura. **Horsley, R. E.,** Palace, Gateshead: The Wonderful Country. **Hainge, E. D.,** Odeon, Birmingham: The Five Pennies. **Henderson, W.,** Gaumont, Ashton-under-Lyne: Bobbikins. **Harris, A. H.,** Pavilion, Wylde Green: Public relations, press publicity, The Mummy (3). **Hare, J. W.,** Regal, Great Yarmouth: Killers of Kilimanjaro, Follow a Star, They Came to Cordura, Demetrius and the Gladiators, S.O.S. Pacific, Doctor at Large (6). **Hargreaves, K.,** A.M, Regal, Southport: A Summer Place, Tamango (2). **Hornblow, B. V.,** Rex, Consett: The Ten Commandments. **Hellawell, R.,** Coliseum, Whitby: North West Frontier, Follow a Star (2). **Hall, J. R.,** Savoy, Newcastle: The Man Who Could Cheat Death, Friends and Neighbours,

The Case of Dr. Laurent, Tommy the Toreador (4).

INGRAM, W., Gaumont, Glasgow: South Pacific.

JONES, L., Picture House, Askern: Parisienne. **Jenkins, J. R.,** Odeon, Stourbridge: Follow a Star. **Jones, R.,** Odeon, Bury: I'm All Right Jack

KEY, L., ABC, Scunthorpe: Public relations. **Kay, S.,** R/M, Odeon, Greenwich: The Navy Lark. **King, T.,** Alexandra, Aldershot: The Navy Lark. **Kelly, P. N.,** Odeon, Whalley Range: The Killers of Kilimanjaro. **Key, W. J.,** Olympia, Cardiff: Children's club, minors' matinee, public relations (3).

LISTER, J., Astra, Doncaster: Public relations **Lambert, R.,** A/M, Playhouse, Windsor: Tommy the Toreador, Follow a Star, The Horse Soldiers, Expresso Bongo (4). **Leach, R. E.,** Roxy, Blackheath: Left Right and Centre, Deadline Midnight, The Mummy, The Rough and the Smooth, Yesterday's Enemy, Jet Storm, Carry On Teacher (7). **Lang, P. H.,** Odeon, Cosham: The Horse Soldiers. **Levenson, A. G.,** Gaumont, Hendon: The Best of Everything. **Learmonth, W.,** Gaumont, Perth: Follow a Star. **Larrosa, E.,** Gaumont, Bootle: S.O.S. Pacific. **Lester, R.,** Odeon, Leigh: S.O.S. Pacific, I'm All Right Jack (2). **Lockyer, G.,** Odeon, Stafford: Look at Life, The Shaggy Dog, public relations, Don't Give Up the Ship, Darby O'Gill and the Little People, This Earth is Mine, My Uncle (7).

MORAN, T., Commodore, Liverpool: Theatre publicity. **Mapes, G. R.,** Savoy, Stourbridge: Friends and Neighbours, The Mummy, The Man Who Could Cheat Death, Deadline Midnight, The Case of Dr. Laurent (5). **More, E. E.,** A/M, Odeon, South Shields: Upstairs and Downstairs. **Murray, W. S.,** Gaumont, Anfield: Tempest, Upstairs and Downstairs (2). **McCabe, J.,** A/M, Gaumont, Ibrox: Children's club. **Martin, N. D.,** Odeon, Hawick: That Kind of Woman. **McIver, R. C.,** Odeon, Ashford: That Kind of Woman, The Five Pennies (2). **Moneypenny, L. A.,** Odeon, Jersey: Anatomy of a Murder. **Milborrow, K.,** Odeon, South Norwood: They Came to Cordura. **Meggison, C. P.,** Odeon, Leeds: The Five Pennies. **Minnican, H. N.,** Gaumont, Sunderland: The Wonderful Country. **Moar, S.,** Odeon, Crosby: Upstairs and Downstairs, Follow a Star (2). **Mutch, A.,** Gaumont, Greenock: North West Frontier.

NEWTON, A., Music Hall, Chester: Carry On Teacher, Upstairs and Downstairs (2). **Negus, R. D.,** Odeon, High Wycombe: Public relations, Christmas activities, children's club (3). **Nethercote, B. W.,** A/M, Olympia, Cardiff: Tommy the Toreador. **Newton, F. W.,** Gaumont, Cardiff: The Five Pennies.

O'LOUGHLIN, D., Odeon, Hackney: Follow a Star, The Five Pennies (2).

PARNHAM, S. E., Odeon, Blackheath: Top Rank records. **Peters, N.,** Ambassador, Slough: Follow a Star. **Parker, R. W.,** Savoy, Exeter: The Mummy, The Stranglers of Bombay (2). **Paice, C. A.,** Ritz, Woking: Children's club, Carry On Teacher, Jet Storm, Yesterday's Enemy, The Night We Dropped a Clanger, The Mummy, Blind Date (7). **Payne, J. D.,** Gaumont, Holloway: Christmas activities. **Philcox, J. S.,** Gaumont, Bradford: Genevieve, The Man Who Understood Women (2). **Phail, D.,** Gaumont, North Shields: Follow a Star. **Perkins, S. E.,** Regal, Farnham: The Five Pennies. **Page, L.,** Odeon, Leicester: The Five Pennies.

RAMSAY, D., A/M, Elite, Middlesbrough: Don't Panic Chaps, The Mummy (2). **Rudd, R.,** Pavilion, Scunthorpe: Stage show. **Robdrup, S.,** Gaumont, Darlington: Lady and the Tramp, At War with the Army, The Navy Lark (3). **Ramsay, S.,** Gaumont, Leeds: North West Frontier, Follow a Star (2). **Rowling, E. K.,** Odeon, Guildford: They Came to Cordura. **Robertson, H.,** Gaumont, Bromley: Follow a Star. **Reay, F.,** Odeon, Sunderland: Blue Jeans, I Want to Live (2). **Reed, C. H.,** Cinerama, Perth: The Quiet Man, theatre publicity, Darby O'Gill and the Little People, children's club, The Tin Star (5). **Roberts, C. W.,** Odeon, Wrexham: I'm All Right Jack, Middle of the Night (2). **Rogers, H. O.,** Odeon, Bishop Auckland: Killers of Kilimanjaro.

STEWART, P. A., Odeon, Hamilton: North West Frontier, S.O.S. Pacific, Theatre publicity (3). **Saunders, J.,** Odeon, Manchester: Follow a Star, North West Frontier (2). **Scardifield, J. A.,** Odeon, Dover: They Came to Cordura. **Scott, J. H.,** A/M, Odeon, Deptford: The Horse Soldiers. **Street, A. W.,** Odeon, Richmond: Follow a Star, Public relations (2). **Smith, A. V.,** Odeon, Becontree: Expresso Bongo. **Short, T. D.,** Rialto, Southampton: That Kind of Woman, Theatre publicity (2). **Skinner, J.,** Regent, Edinburgh: The Mummy. **Saxton, W.,** Odeon, Chesterfield: Upstairs and Downstairs, North West Frontier (2). **Salter, F. W.,** Gaumont, Rosehill: Babette Goes to War. **Sanders, G. V.,** Odeon, Morecambe: The Five Pennies. **Saunders, H.,** Odeon, Prestwich: S.O.S. Pacific, Killers of Kilimanjaro, Public relations (3). **Sewell, G.,** Odeon, Romford: The Horse Soldiers. **Spurs, R. D.,** Odeon, Byker: Follow a Star, North West Frontier (2) **Skellon, P. E.,** Odeon, Spalding: North West Frontier. **Shepperson, K. C.,** Palace, Burnley: Stage show. **Scott-Buccleuch, N.,** Lonsdale, Carlisle: Stage show. **Stokes, A. F.,** Gaumont, Leyton: Follow a Star. **Sheppard, H.,** Regal, Colchester: S.O.S. Pacific. **Stephens, M.,** Gaumont, Upminster: I'm All Right Jack, 1001 Arabian Nights, Christmas activities, Stage show (4). **Sharpe, M. M.,** Majestic, Scunthorpe: I'm All Right Jack, North West Frontier (2). **Sorger, B.,** Majestic, Gravesend: Follow a Star. **Stevens, B.,** A/M, Lyric, Wellingborough: Tommy the Toreador, Killers of Kilimanjaro (2). **Steeples, T. A.,** Essoldo, Rotherham: The Night We Dropped a Clanger.

TENNANT, R., Alhambra, Barnsley: The Night We Dropped a Clanger. **Todd, R.,** Odeon, Blackpool: The Five Pennies, I'm All Right Jack (2). **Thompson, J. R.,** Odeon, Bromley: Babette Goes to War. **Tappy, C. A.,** Odeon, Plymouth: Flame and the Arrow, Blind Date, The Night We Dropped a Clanger, Third Man on the Mountain (4). **Thornton, A. F.,** Odeon, Burton: Loving You. **Trapp, J. H.,** Gaumont, Alloa: Follow a Star.

WOOD, W. R., Gaumont, Wallasey: S.O.S. Pacific, I'm All Right Jack (2). **Watts, D. J.,** Odeon, Salisbury: Follow a Star **Willmott, D. W.,** Odeon, Walton: The Horse Soldiers. **Wills, C. B.,** Odeon, Camberwell: The Five Pennies. **Wallace, G. S.,** Pavilion, Airdrie: I'm All Right Jack. **Webb, A. C.,** Odeon, Canterbury: The Navy Lark. **Wilkinson, L.,** Odeon, Nottingham: North West Frontier, The Five Pennies (2). **Wilton, N. A.,** Odeon, Winchester: Follow a Star, The Five Pennies (2). **Watson, G. A.,** Gaumont, Guernsey: Press publicity. **Wall, A. W.,** Gaumont, Falkirk: Upstairs and Downstairs, North West Frontier, Killers of Kilimanjaro (3). **Wilmot, R. C.,** Odeon, Newcastle: Personal appearance, Follow a Star (2). **Wood, R.,** Gaumont, Dundee: Stage show. **Walters, R. S.,** A/M, Odeon, Richmond: The Five Pennies. **Whittaker, T.,** Savoy, Wolverhampton: Please Turn Over, A Summer Place (2). **Watson, C. S.,** Elite, Middlesbrough: The Rough and the Smooth, Deadline Midnight, The Stranglers of Bombay (3). **Wilson, H. R.,** Wallaw, Blyth: The Case of Dr. Laurent.

KINE.-MGM £600 SHOWMANSHIP CONTEST

Evening out was the prize

GOOD COVERAGE was obtained for "It Started With A Kiss" by **J. H. Saunders** of the Odeon, Manchester, by the use of strategically placed window tie-ups.

Two thousand competition heralds were distributed from co-operating shops. Entrants were invited to name the kissing stars shown in six scene blocks.

An evening in town for two, including meals and guest tickets to see the film were offered as a prize.

Kleenex samples with credit stickers attached were handed out, away from the theatre.

Very good editorial coverage was achieved in the *Manchester Evening News* and *Evening Chronicle.*

Another manager to strive for coverage was **R. Crawshaw** in his campaign for "The World, The Flesh And The Devil" at the Odeon, Taunton.

Thousands of different types of throwaways were distributed through newsagents, clubs, factories, shops and on a door-to-door basis by members of the theatre staff.

All around

Stickers were fixed to mirrors and entrance doors plus slips on the steps.

Tie-up cards were displayed in many shop windows. Extra posters were sited on special positions close to factories and service establishments.

A car bearing film title and theatre credits was driven in and around the town. Dummy newsbills were used, and a 3ft. globe, with credits. was carried around the town.

Personal letters were sent to secretaries or welfare officers of clubs or factories.

The highlight of the "Ask Any Girl" campaign from the Odeon, Leicester, carried out by manager **L. Page,** was a composite page in the *Leicester Evening Mail.*

This page was headed with a special t... block and the ads included star portraits plu... good editorial.

A thousand reminder cards with credits w... given to shoppers. Pictorial throwaways w... handed to fans at the Leicester football grou...

Tie-ups were made with "Pretty Polly" sto... ists, and extra space was taken in the press

H. Laybourne, manager of the Odeon, Sou... sea, used overprinted bags to publicise "... House Of The Seven Hawks." These were c... culated to shops, and hanging cards were pla... in hotels, beauty salons, etc.

Six-thousand milk bottle collars were use... the deliveries of a local dairy. Offices and ... teens of large factories received overprinted ... ters.

Cafes and restaurants received serviettes ... complete credits.

For the screening of "The House Of Th... Seven Hawks" at the Gaumont, Plymouth, man... ager **R. Ackroyd** arranged for several novelty throwaways to be distributed through laundries, shops, and libraries.

These handouts included gift lists, paper ... bookmarks, and credit heralds.

A decorated bubble car touring the busy sec... tions of the town was the highlight of **G. W. Hurt's** campaign for "It Started With A Kiss" at the Gaumont, Finchley.

P.A. announcements were made to the thousands of supporters in the Finchley football ground.

Several window cards were sited in co-operating shops and linked with miscellaneous merchandise. Advance announcements were made in the theatre foyer and a front-of-house display included Day-Glo slips on the entrance steps.

Two thousand throwaways were distributed by news-vendors prior to, and including, play... They also displayed news contents bills con... complete credits.

More MGM Credits

"**It Started with a Kiss.**"—E. Bromley, G... mon; Oldham; R. D. Spurs, Odeon, Newcastle-... Tyne C. Greenwood, Odeon, Lancaster; G. ... ilker, Odeon, Hove; J. B. Fenner, Odeon, Bradford; ... A Connett, Gaumont, Weymouth; J. Pellock, ... deon, Deal; A. W. Street, Odeon, Richmond; S. H. ... owen, Odeon, Newport.

"**Libel.**"—A. E. Williams, Odeon, North... ... J Taylor, Odeon, Acton; R. C. Girdler, ... Odeon, Uxbridge; S. J. Hobart, Odeon, East Dulwi... C B Wills, Odeon, Camberwell; E. C. Carter, ... mon; Dagenham; J. D. Payne, Gaumont, Hollo...

"**The House of the Seven Hawks.**"—B. W... ... ceties, Odeon, Cheetham Hill; L. Groves, Odeon, ... gston; G. W. Cranfield, Odeon, Oldham; A. ... Stree Odeon, Richmond; C. B. Willis, Odeon, C... rwell S. J. Hobart, Odeon, East Dulwich; E. ... Carter Gaumont, Dagenham.

"**North By Northwest.**"—J. Saunders, Od... Man chester; F. Witts, Odeon, Gloucester; D... furrey Gaumont, Liverpool; R. Major, Rex, Fa... rough

"**The Naked Maja.**"—D. E. Allen, Odeon, ... ventry B. Robdrup, Gaumont, Darlington; H. ... ander Gaumont, Reading.

"**Ask Any Girl.**"—D. H. Pass, Odeon, D... ... F Larrosa, Gaumont, Bootle; G. B. Blea... Odeon, Bolton; P. A. Stewart, Odeon, Hamilton; ... arket Gaumont, Kingsway.

"**Gigi.**"—G. W. Watkins, Select, Chelmsf...

"**The World, the Flesh and the Devil.**" ... Amerena, Odeon, Ramsgate; T. D. Sho... Rialto Southampton.

BRYAN FORBES

has just delivered his

screenplay of

DAWN OF D-DAY

to

PETER ROGERS

for

ANGLO AMALGAMATED **FILM DISTRIBUTORS LTD**

Watch out for spectacular announcements !

A busy month for paperback tie-ins

Fontana promotion for 'Mary Deare'

FONTANA has organised more displays in cinema foyers for "The Wreck of the Mary Deare" than for any previous book of a film.

The MGM promotion brochure has been responsible for this because it contains not only a full section devoted to the book tie-up angle, but also the name and address of the person to contact at Fontana for special material.

Other current tie-ups include "Odds Against Tomorrow" and "Kidnapped."

Sold out

"Summer of the Seventeenth Doll" has just been premiered and the film edition of the book, published in November and sold out, will be reprinted in time for the general release of the film on May 2.

Sales of "The World of Suzie Wong" are nearing 250,000 and it is anticipated that when the film is released they will top half a million.

Large sales are also expected from the film edition of "The Singer Not The Song," Audrey Erskine Lindop's best-selling novel, which is due to be filmed at Pinewood, starring Dirk Bogarde and Mylene Demongeot.

"The Sundowners" is still in the cutting room, but the book, bearing a colour picture of a scene from the film, will be published in April.

Big tie-ups are planned when the film goes out on general release later in the year. Fontana's other film editions at present being prepared include: "The Unforgiven," "Swiss Family Robinson," "The Guns Of Navarone," and "The Day They Robbed The Bank Of England."

Read the PAN Book now!
See PAUL MUNI as
THE LAST ANGRY MAN
GERALD GREENE'S BEST SELLING NOVEL
now filmed by COLUMBIA PICTURES and selected for The 1960 Royal Film Performance

Pan's showcard for the book on which the Royal Performance film was based

Pan has plenty of best-sellers

PAN BOOKS has a fine array of best-sell major film tie-ins. Its paperback editions "A Summer Place," "The Horse Soldier "The Nun's Story" and "Moment of Danger are all firmly established and several others, no filmed and soon to be seen in the cinemas, a also high on the list of big sellers.

"A Terrible Beauty" was published by P last January. The United Artists film from t book is due for early release. "Please Don Eat the Daisies" will be published this mon and MGM's release plans are set.

April release

MGM is also releasing "Home From Th Hill" in April. The Pan edition of th American story was published in February.

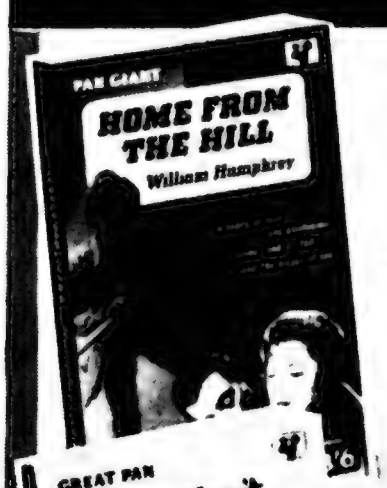
Rank FD is releasing "The League of Gentl men" in the West End on April 7 and Greater London on April 18. The paperbac will be issued in April.

The Royal Performance film, "The I Angry Man"—a Columbia release—was fi published in paperbacks by Pan in May, 195 and was reprinted last December.

"The Mountain Road," by Theodore H White, is also issued by Pan this month.

Prominent among the forthcoming film titles shortly coming from Pan are "Cone of Silence," due for release by British Lion in July or August; "Cimarron," now being filmed by MGM, and "Let No Man Write My Epitaph," now shooting for Columbia release.

4 BIG BESTSELLERS - 4 BIG FILMS



Home From The Hill

Fast moving story, rich in humour, of a giant among sinners. **Filmed by MGM with Robert Mitchum and Eleanor Parker.**

Publication February 1960

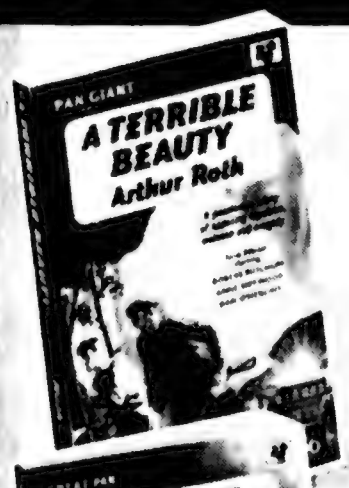
Film Release Imminent

Please Don't Eat The Daisies

A devastatingly humorous story of American family life. **Filmed by MGM with Doris Day and David Niven.**

Publication March 1960

Film Release April 18th

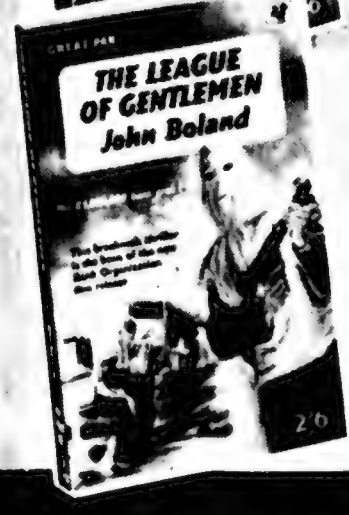


A Terrible Beauty

Gripping novel of I.R.A. in wartime, of conflicting loyalties and violence unleashed. **United Artists release with Robert Mitchum, Anne Heywood, Dan O'Herlihy.**

Publication January 1960

Film Release Soon



The League Of Gentlemen

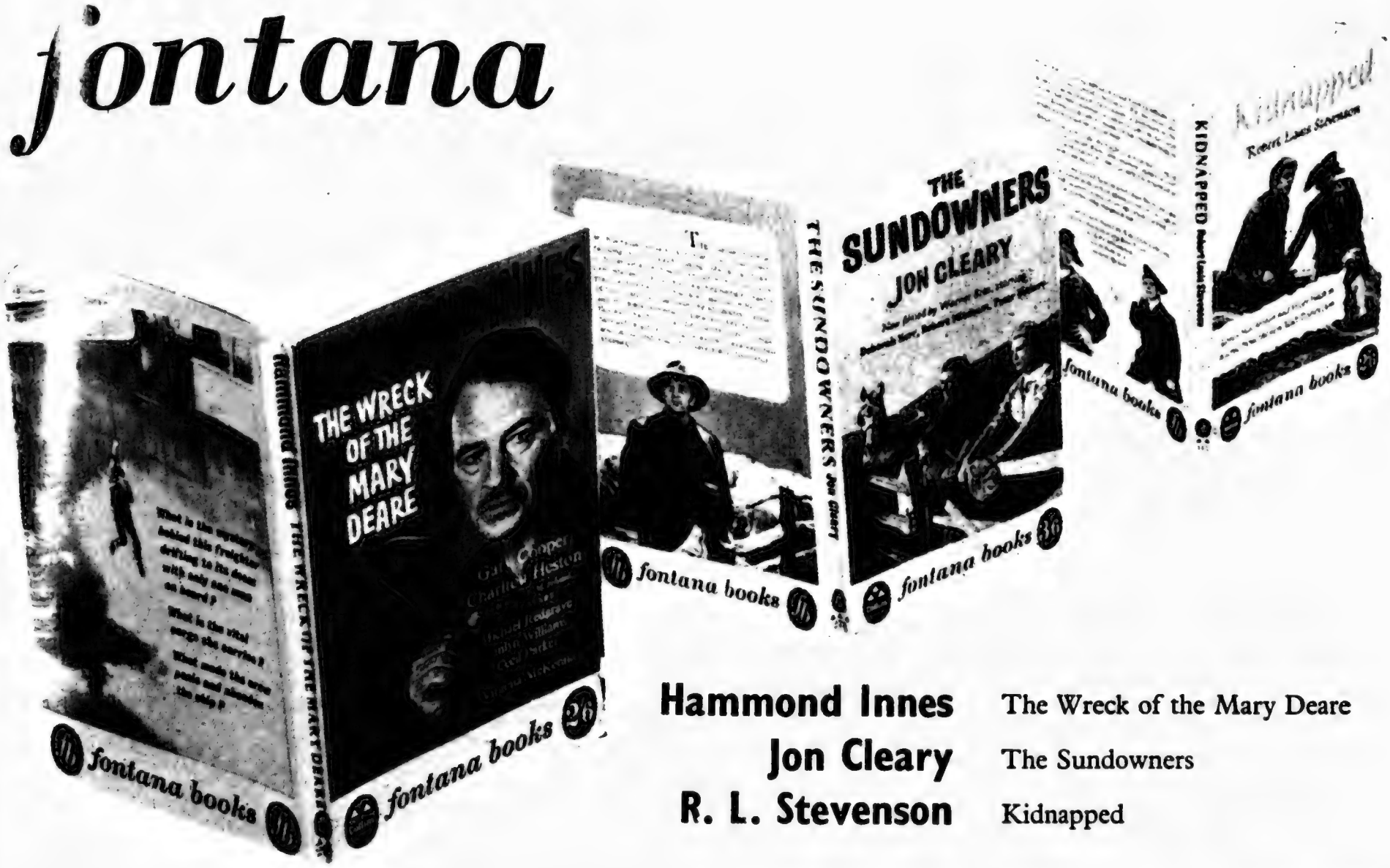
Fast moving thriller of ten crooked ex-officers who plot to rob a bank. **Allied Film Makers production for Rank release with Jack Hawkins, Richard Attenborough, Nigel Patrick.**

Publication April 1960

Film Release April 18th

PAN Books - PICK of the PAPERBACKS

fontana



Hammond Innes The Wreck of the Mary Deare

Jon Cleary The Sundowners

R. L. Stevenson Kidnapped

Sink The Bismarck!

The FILM Everyone will see
The FOUR SQUARE BOOK
Everyone will read

2/6

FOUR SQUARE BOOKS
112, COMMERCIAL STREET, E.1.

WDL BOOKS

THE WORLD'S BEST VALUE IN PAPERBACKS

Many outstanding film tie-ups including:—

MARCH **CAREER**
by JAMES LEE 2/6
A Paramount Film on General Release—starring DEAN MARTIN

MAY **ONCE MORE, WITH FEELING**
Novelized by ANN PINCHOT 2/6
A Columbia Pictures Release—starring YUL BRYNNER

AND MANY OTHERS

Send for full-colour Publication List

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P.O. BOX 111 • MANCHESTER, 1 • ENGLAND

CORGI BOOKS
are proud to publish the FULL story of
SOLOMON AND SHEBA
2'6
SOLOMON AND SHEBA
See the Sensational United Artists Release
YUL BRYNNER and GINA LOLLOBRIGIDA

Solomon and Sheba will shortly begin extended runs in various parts of the country and Corgi's paperback, now on sale, has already introduced the film to thousands of people

A boost for this Corgi book

TWO of Corgi's current film tie-ins are doing well. One of them, "Solomon and Sheba," is finding prominent places on the bookstalls—and its popularity will be given an extra boost when the United Artists film goes on extended runs in various parts of the country, starting with Plymouth on April 7.

Historical novels

Jay Williams, whose past work includes historical novels like "The Rogue from Padua," "The Siege" and "The Good Yeomen," has written the book. The film stars Yul Brynner and Gina Lollobrigida.

The other Corgi tie-in is with Rank's "The Savage Innocents," starring Anthony Quinn and Yoko Tani, and due to be premiered soon.

Hans Ruesch wrote the paperback novel.

'Career' heads WDL trio of tie-ups

THREE good tie-ups have been arranged by WDL.

Heading the trio is James Lee's "Career." The Paramount film is at present on release, and stars Shirley MacLaine, Dean Martin and Anthony Franciosa.

The Columbia film "Once More With Feeling," comes out in paperback form in May—novelised by Ann Pinchot from the stage success and screenplay by Harry Kurntiz.

Third title is "The Long And The Short And The Tall." This is Patrick Turnbull's novel of Willis Hall's play, which is to be filmed starring Richard Todd and Laurence Harvey.

Exploitation for 'Never So Few'

PANTHER BOOKS big tie-in of the moment is with MGM's Burma war-epic "Never So Few." A Panther edition of Tom T. Chamales best-seller was first published in October last and was reprinted for the film's West End opening and release.

Exploitation for the tie-in includes Panther's standard film tie-in display unit and a special film tie-in show card. Special point of sale and foyer displays have been arranged throughout the country together with competitions, distribution of overprinted pages, bookmarks and other forms of local exploitation.

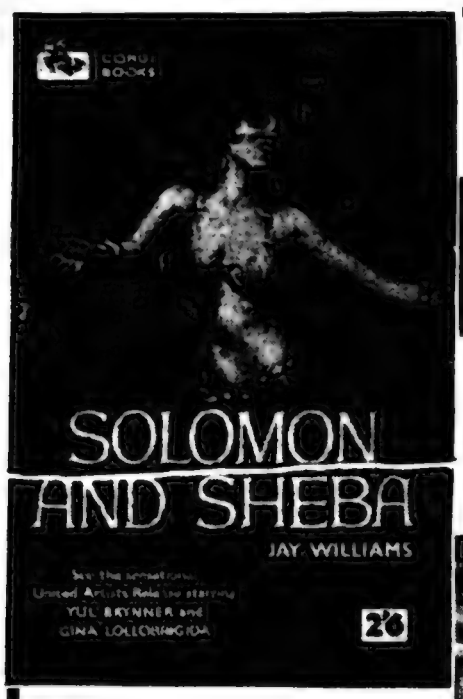
MGM is also featuring the Panther edition on its posters and in its advertising.

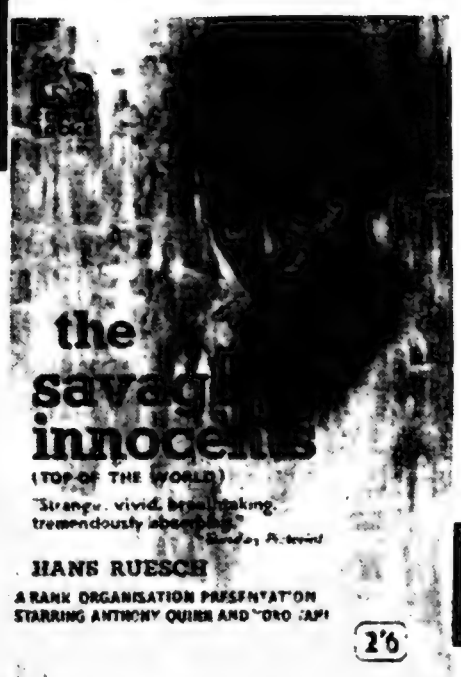
This month Panther will publish Sinclair Lewis's novel, "Elmer Gantry." The United Artists release based on this powerful story is due for showing here in the near future.

In April, Panther will publish its film tie-in edition of Leonard Moseley's gripping true spy story, "Foxhole in Cairo." The Omnia production will be a British Lion release in association with Britannia Films.

Another of Panther's film tie-ins for the first half of 1960 is with the 20th-Fox picture, "Wild River" which has just finished shooting. The

continued on page 28





FOR RELEASE IN APRIL

CORGI BOOKS

CORGI BOOKS TOGETHER WITH THE LEADING FILM COMPANIES HAVE MADE THESE TWO THE BEST SELLING TIE-INS EVER

★ A nation-wide campaign with eye-catching showcards and advertising material should make these all-time winners.

★ These are the first of the greatest series of movie-book tie-ins for 1960.

There's MORE in a Corgi Book!

REVIEWS—continued from page 10

Heller in Pink Tights

Paramount. American (A). Photographed in Technicolor. Directed by George Cukor. Featuring Sophia Loren, Anthony Quinn and Steve Forrest. 8,038 feet. Release April 11, 1960

OUT-OF-THE-RUT Technicolor alfresco comedy melodrama. It follows the fortunes of a travelling company and its glamorous, but improvident, leading lady in the bandit- and Indian-infested early West, and shows how the characters luckily retain their scalps. The fights, chases and gunplay conform to pattern, but, despite the cast's versatility, the intermittent barnstorming verging on burlesque, seldom harmonises with the rest. Amusing and exciting in parts, though a bit dicey as a whole, the opus should, nevertheless, click. Good off-beat title and star booking.

Story.—The Healy strolling players, headed by producer-actor Tom Healy and his beautiful actress-sweetheart, Angela, leave every town they visit hurriedly because of Angela's extravagance. Angela gambles at poker and loses a hefty sum and herself to Clint Mabry, a handsome assassin employed by De Leon, a seemingly respectable business man. Mabry determines he'll collect, and Tom and Angela quarrel over him. Later, Mabry helps the company outwit Indians and leads them safely through hazardous country. Meanwhile, De Leon plans to welsh on Mabry and pays another gunman to kill him. Angela subsequently obtains money from De Leon and opens a theatre for Tom. She then gets out of Mabry's debt and Tom, appreciating Mabry's assistance during the Indian attack, enables Mabry to defeat De Leon's triggerman. Finally, the Healy Company and Tom and Angela permanently settle down.

Production.—The picture is certainly off the beaten track, but its comedy scenes of the travelling company doing its stuff do not always register and lengthen its footage without measurably increasing its entertainment content. Sophia Loren is, however, fetching in pink tights and more than adequate histrionically as Angela. Anthony Quinn, although somewhat old for the part of hero, has his moments as Tom; and Steve Forrest cuts quite a dash as Mabry. Margaret O'Brien, Edmund Lowe, Eileen Heckart and Ramon Novarro also make their presence felt. The outstanding cast and colourful settings all but atone for an uneven and bizarre script.

Points of Appeal:—Unusual tale, box-office star, spirited romance, hearty humour, provocative title and Technicolor.

The Adventures of Huckleberry Finn

M-G-M. American (U). CinemaScope. Photographed in Metrocolor. Directed by Michael Curtiz. Featuring Eddie Hodges, Archie Moore and Tony Randall. 9,612 feet. Release not fixed

PERIOD adventure comedy melodrama, inspired by Mark Twain's classic. Presented in CinemaScope and Metrocolor, it illustrates the escapades of a resourceful nipper and a kindly slave who seek refuge from unfriendly and unscrupulous folk along the Mississippi. Eddie Hodges is ideally cast as Huckleberry, and Archie Moore, the boxing champion, does his stuff as the slave, while the supporting types, larger than life, heighten both its humorous and stark highlights. The authentic settings, too, are most effective and the same goes for the songs, but it unwisely competes with the Mississippi in footage. Obvious, if interminable, family hall and satchel club fare.

Story.—Huckleberry Finn, a 12-year-old boy, runs away from his drunken father and sails down the Mississippi on a raft, accompanied by Jim, a slave. Rumours spread that Jim has murdered Huckleberry and there is a hue and cry. Huckleberry and Jim later come up against The King and The Duke, confidence men, but Huckleberry outwits them. The crooks determine to get even by betraying Jim, who now has a price on his head. Eventually, The King and The Duke overtake Huckleberry and Jim in a river boat and bring about Jim's arrest, but the wily Huckleberry rescues him. Jim then races across the border to freedom, and Huckleberry Finn continues his travels alone.

Production.—The picture, or rather chapter of incidents, unfolds against superb Mississippi and river boat backgrounds and these artfully amplify its varying moods, but it encounters quite a few flat spots as it approaches its inconclusive fade-out. Its cast is not to blame and full marks go to Eddie Hodges for his eager performance as Huckleberry and to Archie Moore for his ingratiating and powerful portrayal as Jim. Tony Randall and Mickey Shaughnessy ham amusingly as The King and The Duke; Patty McCormack, Judy Canova and Josephine Hutchinson make the most of the fugitive feminine interest: and Buster Keaton introduces an inimitable cameo as the trainer of a vegetarian lion. The camera work also deserves a hand, and the numbers are tuneful. There's nothing wrong with the film that the scissors can't cure.

Points of Appeal.—Wholesome yarn, talented and popular young and adult players, simple humour, title, CinemaScope, Metrocolor and U certificate.

Texas John Slaughter

Disney. American (U). Photographed in Technicolor. Directed by Harry Keller. Featuring Tom Tryon, Norma Moore and Robert Middleton. 6,698 feet. Release August 8, 1960

ROLLICKING true-life Technicolor outdoor melodrama. It concerns a young Texas Ranger who wins his spurs by taking on a ruthless bad man practically single-handed and ultimately vanquishing him. Tom Tryon, the happy-go-lucky type, is ideally cast as the hero and his keen sense of humour subtly offsets the rough stuff. Wholesome and hearty alfresco fare, shrewdly acted and directed and realistically presented, it'll satisfy most action fans and delight the youngsters. Very good "double bill."

Story.—John Slaughter, a cheery Texan, is robbed of his cattle by rustlers. He suspects Frank Davis, a dangerous outlaw, but gets pushed around when he tries to inspect Davis's herd. Later, Slaughter joins the Texas Rangers and trails Sam Barrett, one of the Rangers who had worked his way into Davis's camp. He catches up with Barrett and demands payment for his stolen cattle, but Davis shoots Barrett and subsequently declares he was at Laredo, a town a hundred miles away. He was, but Slaughter proves that he could have done the journey in relays and still have killed Barrett. Meanwhile, Slaughter fears that Lease Harris, father of his girl friend, Adeline, is Davis's tool, but finally Slaughter outguns Davis, absolves Harris and marries Adeline.

Production.—The picture is actually based on a famous Ranger's exploits, but takes darned good care that fact amuses and thrills as much as bespoke fiction. Tom Tryon is quite a lad as the gangling, quick-on-the-draw Slaughter; Robert Middleton also scores as the massive, wily Davis; and Norma Moore makes a pleasing passenger as Adeline. Its supporting players, too, register. There's very little romance, but the hero's deceptive free and easy style outwits the villain in circumstances that give a fresh and exuberant slant to time-honoured fundamentals. Detail and atmosphere are impeccable and complete the bracing oracle.

Points of Appeal.—Fast-moving and thrilling yarn, first-rate performance by Tom Tryon, apt comedy relief, salutary climax, Technicolor and U certificate.

The Rookie

Twentieth Century-Fox. American (U). CinemaScope. Directed by George O'Hanlon. Featuring Tommy Noonan, Julie Newmar and Pete Marshall. 7,013 feet. Release April 4, 1960

AMERICAN Service burlesque, presented in CinemaScope. It covers the wild adventures and misadventures of a TV page-boy who demands that his call-up notice be honoured and becomes a tough sergeant's rival for a curvacious starlet. The first half doesn't give its new comedy team, Tommy Noonan and Pete Marshall, or streamlined Julie Newmar, seen as the heroine, many chances to shine, but the second, staged on a desert island, makes amends. Reliable comedy "support."

Story.—Tommy Noonan, a radio station page-boy, receives his call-up papers on VJ-Day, but insists upon being inducted. His stubbornness upsets the military and particularly Pete Marshall, a husky sergeant anxious to be demobbed so that he can rejoin Lili Marlene, his glamorous, publicity-seeking girl friend. Things are made really tough for Tommy, but he takes everything in his stride. Before long, he falls for Lili, and her agent, Jerry, persuades her to pose as Tommy's sweetheart for a stunt. This further irks Pete and, following a series of whacky incidents, Tommy, Pete, and Lili, land on a desert island and get captured by a couple of Japanese, unaware that the war is over. The lads and Lili are eventually rescued. Tommy is acclaimed a national hero, and Lili marries Jerry!

Production.—The picture has a bright central idea, but routine slapstick at the expense of army bull clutters its opening stages. Its penultimate action, with the male co-stars playing Jap characters as well as their own, is, however, genuinely funny and brings the overall up to scratch. Tommy Noonan tries a little too hard for laughs as Tommy, but Pete Marshall has a steadying effect as foil Pete, and Julie Newmar, reveals a smashing figure as Lili. Its settings are adequate, and there is one song for good measure.

Points of Appeal.—Artless fooling, promising new team, title, CinemaScope and U certificate.

Inside the Mafia

United Artists. American (A). Directed by Edward L. Cahn. Featuring Cameron Mitchell, Elaine Edwards and Grant Richards. 6,435 feet. Release May 2, 1960

HARD-BOILED gangster melodrama, semi-documentary in approach. It covers a battle between rival "hoods" for the mastery of the notorious Mafia syndicate and involves a copper and an airport family before the thugs finally exterminate each other. The violent tale has topicality, if not originality, but its director sees that some human and feminine interest relieves homicidal fundamentals. It'll intrigue the majority. Reliable industrial hall "second."

Story.—Augie Martello, leader of the feared Mafia syndicate, is shot in a New York barber's shop. His assailants are Oranto and Morgan, henchmen of Johnny Lucero, a deported gang-leader. Lucero is expected at the Apple Lake Airport any day and Tony Ledo, Martello's aide, hopes to wrest control from Lucero. All the mobsters meet in a suburban mansion, commandeer the airport and hold Rod Balcom, the manager, and his daughters, Anne and Sandy, prisoners. They also capture State Trooper Doug Blair, Anne's boy friend. Lucero duly arrives, but during the subsequent discussions the crooks quarrel among themselves and guns bark. Meanwhile, Blair and the Balcoms are freed, and Blair and his men reach the thugs' hide-out just after the carnage.

Production.—The picture, inspired by the comparatively recent killings of Albert Anastasia, the Mafia gangster, in New York, is quite unpretentious, yet nevertheless builds up considerable suspense. Cameron Mitchell and Grant Richards make tough adversaries as Ledo and Lucero. Elaine Edwards and Carol Nugent furnish the woman's angle as Anne and Sandy, and its supporting gangster types convince. Intermittent commentary heightens realism, while the climax will gladden many an undertaker's heart.

Points of Appeal.—Meaty story, powerful characterisation, title, adequate staging and salutary finale.

Vice Raid

United Artists. American (X). Directed by Edward L. Cahn. Featuring Mamie Van Doren, Richard Coogan and Brad Dexter. 6,362 feet. Release April 25, 1960

ROUGH-CAST semi-documentary crime melodrama. It tells how a resourceful cop, framed by New York vice racketeers, ultimately turns the

continued on page 27

Rank gets 'em rolling in the lanes

Society leaders, film and theatrical personalities and sporting stars watched when Mrs. John Davis, wife of the managing director of The Rank Organisation, rolled the first ball which opened the organisation's first luxury Tenpin Bowling centre at the Regal Bowl, Golders Green, last week. Right: John Davis, who is chairman of Rank Bowling Lanes Limited, welcomes the guests

Above: Billy Butlin and Sir Miles Thomas share a joke with John Davis; Singer Adam Faith is given a lesson in Tenpin Bowling by Mrs. John Davis.
Below: Grim determination on the face of Jack Hylton; Donald Sinden sets a new hat fashion for Tenpin Bowling; David Kossoff tries the new sport for Britain—though his foot goes over the foul line

REV VS—continued from page 25

tables the crooks. Sex, mayhem and murder figure ominently in its seamy tale, but forth- right ng and slick direction prevent it from descet g to the purely sensational. Exploitable stuff. atract and hold the "ninepennies." Relia "X" certificate "second."

Sto —Whitney Brandon, a police sergeant, and h olleague, Ben Dunsten, get into the hair of Vi Malone, call-girl syndicate boss. Malone conta Carol Hudson, a wily "glamour puss," and p s for her to frame Brandon. Intent upon trapp Malone, Brandon poses as a photo- graph and Carol, masquerading as a model, visits m "professionally." Later, she accuses Brand of extortion and Brandon is suspended. Malo hen installs Carol in a smart apartment, but younger sister Louise, unexpectedly arriv Meantime, it transpires that Dunsten is Malo s dupe, and subsequently Phil Evans, Mal s henchman, assaults Louise. Carol imm tely changes camps and with her help Brand corners Malone and his mob. Malone dies ile evading arrest, and Brandon is rein- state

Pro uction.—The picture leaves little to the imag ation, yet steadily builds up suspense and ends on a stern and exciting note. Mamie Van Dore definitely looks and acts the part as Carol; Richard Coogan makes a resolute cop as Bran- don; Brad Dexter is a ruthless adversary as Malone; and Carol Nugent, Barry Atwater and Joseph Sullivan score in direct support. The New York backgrounds are obviously authentic and its dialogue has quite an edge. Fiction inspired by the headlines, it'll pass muster.

Points of Appeal.—Taut and exciting tale, com- petent cast, realistic presentation, title and ob- vious selling angles.

Jesse James' Women

Regal. American (A). Photographed in Tech- nicolor. Directed by Donald Barry. Featuring Don Barry, Peggie Castle and Lita Baron. 7,487 feet. Release not fixed

EXUBERANT period Technicolor outdoor comedy melodrama. It concentrates on outlaw Jesse James' complicated love life and reveals that his weakness for the fair sex cost him plenty. The tale stretches credulity to near breaking point, but the girls' fights among them- selves over the "hero" make a welcome change from usual gun battles and the ending is at once cynical and showmanlike. It's "tarted up" all right. Usable "support."

Story.—Jesse James, the notorious bandit, and h gang hide out in Silver Creek, Mississippi. T y plan to loot the town, but Jesse's eye for t gals creates problems. He encourages Waco C ns, the local salon proprietress, persuades C price, the banker's daughter, to hand over t keys of her father's safe, dallies with Kate H nnedy, a cattle owner, and ogles Delta, a cafe ger. The ladies scrap over him, but Angel ts, the sheriff's young daughter, is his only l friend. She leads the funeral party after J se inevitably bites the dust.

Production.—The picture doesn't take itself o seriously, and the laughs, some unintentional, ellow its sex element and offset the shooting. on Barry has his moments as Jesse (Don Juan) ames, and Peggie Castle, Lita Baron, Joyce Rhed, Betty Brueck and Laura Lee contrast effectively as Waco, Delta, Caprice, Kate and Angel. Brevity is not the soul of the film's entertainment, but a heavy coating of Techni- color helps to conceal this and other flaws in its script.

Points of Appeal.—Title, fast women, good staging and Technicolor.

The Rawhide Trail

Warner-Pathe. American (U). Directed by Robert Gordon. Featuring Rex Reason, Nancy Gates and Richard Erdman. 6,059 feet. Release April 18, 1960

FREE-STYLE period outdoor melodrama. It's about a mixed group of people who are trapped by Comanches, but ultimately fight their way out in circumstances that lead to romance and a black sheep being unmasked. The players are chosen for their marksmanship rather than their acting ability, but the high death rate among the Indians is consistent with its exuberant plot. Just the thing for bloodthirsty youngsters. Usable "second."

Story.—Jess Brady, an ex-Civil War hero, and Rupe Pardee, his buddy, are wrongly accused by the military of letting Indians ambush a wagon train. A U.S Cavalry captain decides to move Brady and Pardee and they reach a stage coach station at the same time as Marsha Collins, an attractive young woman, Farley Durand, her government supply officer fiancé, and James Willard, a reporter. The party is later cornered by Comanches, the captain gets hit and a personal feud develops between Brady and Durand, who proves responsible for the wagon train incident. Through Brady and Pardee, the Indian attacks are repulsed, and finally Brady and Marsha fall for each other.

Production.—The picture sees that bullets and feathers fly, but a spot of "Florence Nightin- gale" activity, plus a love interest, prevents its main action being choked by dust and gun- smoke. Rex Reason is a handsome, two-fisted Brady; Nancy Gates makes an appealing Marsha; and Richard Erdman amuses as Pardee, but Robert Knapp is an obvious villain as Durand. No words are wasted, and the staging is adequate.

Points of Appeal.—Wholesome yarn, keen team, reasonable footage and U certificate.

Trouble with Eve

Butcher's. British (A). Featuring Robert Urquhart, Hy Hazell and Sally Smith. Produced by Tom Blakeley. Directed by Francis Searle. Screenplay by Brock Williams. Director of Photography, James Harvey. Musical Director, Wilfred Burns. 5,800 feet. Release not fixed

FARCICAL comedy, unfolded in the English countryside. It's about a comely, middle-aged woman, mother of two daughters, who opens a teashop and, after innocently creating scandal, lands a rich, if stuffy, councillor husband. The leading characters are drawn from stock, but its players make the most of them and the director spices the artless shenanigans with sex. It'll tickle the undemanding. Usable quota "sup- port."

Story.—Brian Maitland, staid chairman of the Warlock District Council, and Roland Axbridge, his breezy pal, call at a teashop about to be opened by Louise Kingston, an attractive woman. Brian falls for Louise and Louise reciprocates after Daisy, her pert maid, tells her Brian is wealthy. Local scandalmongers start chin- wagging and there is more careless talk when Louise's daughters, Angela, unhappily married, and Eve, a flighty teenage Paris art student, arrive. Brian, too, is shaken by the girls, but Eve sees that all ends well for Louise and Brian. She also teaches the nosey-parkers a lesson.

Production.—The picture is clean rather than clever, but has up-to-date teenage by-play and moves at a lively gait. Hy Hazell seldom misses a trick as the knowing Louise; Robert Urquhart has his moments as the dithering Brian; and Vera Day, Sally Smith, Garry Marsh and Tony Quinn adequately fill supporting roles. Inciden- tally, the film played second feature to "A Woman Like Satan" (United Artists) during its long run at the London Pavilion. No mean recommendation.

Points of Appeal.—Disarmingly frivolous tale, eager team, attractive title, handy footage and quota ticket.

Wild Women of Wongo

E. J. Fancey. American (U). Photographed in Pathecolor. Directed by James L. Wolcott. Featuring Jean Hawkshaw, Johnny Walsh and Mary Ann Webb. 4,700 feet. Release not fixed

"STONE AGE" extravaganza, sprayed with Pathecolor. It tells of trouble in a tropical paradise, one half of which is peopled by attrac- tive women and ugly men, and the other by handsome men and plain women. The casting leaves something to be desired and its direction is ribby, but authentic South Seas setting and effective underwater camera work partly atone. Passable small hall novelty featurette.

Story.—Engor, good-looking Prince of Goona, visits Wongo and falls for Omoo, the King's —beautiful red-haired daughter. The jealous men of Wongo attempt his life, but the Wongo girls help him escape. They are ordered to be sacrificed to an alligator, but Omoo saves them. Meanwhile, mysterious ape-men prowl around and their activities, plus ding-dong battles be- tween ungainly and comely dames over desirable males, crowd its concluding chapters.

Production.—The picture is unlikely to amuse or thrill good- and high-class audiences, but the less sophisticated should get an occasional laugh and kick out of its basic battle between the sexes. Jean Hawkshaw has a reasonable figure as Omoo, and Johnny Walsh displays a manly torso as Engor, but neither they nor the supporting players show much acting ability. The dialogue is not so hot, either, but the underwater action, finely photographed in Pathecolor, impresses.

Points of Appeal.—Title, Pathecolor, handy footage and U certificate.

Travelling Light

Gala. British (A). Photographed in Eastman Color. Featuring Elizabeth and Yannick. Pro- duced, directed and photographed by Michael Keatering. Script by Victor Hewitt. 4,770 feet. Release not fixed

LIGHT-HEARTED documentary-cum-travel- ogue, set mainly in Corsica, and sprayed with Eastman Color. It describes an attractive young Englishwoman's conversion to nudism, and, by introducing Yannick, the curvacious frog-woman, widens both interest and entertainment. The film has an A certificate, but so delicately exploits the female form that only minds bluer than the deep Mediterranean, where most of the action takes place, could possibly see anything indecent about it. Excellent British gimmick offering.

Production.—The picture's opening "shots" show how Elizabeth, Britain's leading naturist, acquired a liking for nudism while roaming the New Forest. Subsequently, she meets other en- thusiasts at a nudist camp in Corsica and the "birds without feathers" are joined by some males. Towards the finish, Yannick, the fabu- lous new sub-aqua star, appears and her graceful and fascinating underwater gyrations bring the proceedings to a showmanlike close. Moreover, the commentary is completely natural, and the camera work first-class. "Travelling Light," suit- able for both sexes and all ages, won't cause even the most sensitive to blush.

Points of Appeal.—Subject, effective treatment and presentation, Eastman Color and compelling exploitation angles.

Sins of Youth

Gala. French (X). Directed by Louis Duchesne. Featuring Madeleine Robinson, Agnes Laurent and Gil Vidal. 7,380 feet. Release not fixed

SEX melodrama, unfolded on the outskirts of Paris. It's about a possessive mother who drives her son into an attractive working girl's arms, but stubbornly refuses to consider their feelings. The acting and direction are occasionally heavy- handed, but apt light relief by the "hero's" gay uncle subtly mellows the whole. Adequately staged and clearly spoken in English, it's a sound woman's, as well as X certificate, offering. Good commercial "double bill."

Story.—Mathilde, a self-willed woman, hard- ened by her husband's desertion, runs a pension near Paris. She dotes on her son, Paul, a bud- ding engineer, but, although he hasn't the courage to rebel, he secretly meets Catherine, a pretty shop assistant. The lovers visit a Paris hotel and subsequently Catherine finds she is pregnant. Paul tells his mother everything, but, despite the fact that Leon, her reprobate brother, gives her good advice, she wants Catherine to consult an abortionist. Catherine won't, and finally Paul leaves his mother.

Production.—The picture is a trifle lacking in

restraint, but over-emphasis doesn't blunt its point. It indicts domineering mothers, and warns young lovers to look before they leap into bed. Agnes Laurent makes an appealing Catherine, Gil Vidal evokes some pity as the weak, vacillating Paul, and Rene Dary amuses as Leon, but Madeleine Robinson slightly exaggerates as Mathilde. The backgrounds convince, and the English dialogue is cleverly dubbed.

Points of Appeal.—Human story, sure woman's angle, and title.

Shorts

British Lion

THE RUNNING, JUMPING AND STANDING STILL FILM. British (U). 1,026 *feet.*—This inspired bit of nonsense, devoid of all dialogue and all semblance of coherence and plot gives Spike Milligan, Peter Sellers and others a chance to show what they can do when let loose on an unsuspecting world. Madly funny.

JUBILANT AFRICA. British (U).—In CinemaScope and Technicolor. 1,548 *feet.*—A musical miscellany of the African continent in which peoples of many different races and tribes are seen and heard singing their native songs. The vivid contrasts of setting make this a short full of interest and the fact that the words are unintelligible does not detract from the interest. Good.

THE MAGIC MINERAL. Canadian (U). 1,149 *feet.*—A visit is paid to the famous Thetford Mines in Quebec Province where a unique form of mining is employed in extracting asbestos ore. The many uses to which this is put in various end-products are shown in addition to sequences dealing with mining activities. Good.

THE QUEEN'S PLATE. Canadian (U). In Technicolor. 1,846 *feet.*—The history of Canada's most famous horse-race is dealt with as a preliminary to scenes shot on the course before, during and after the running of the race when the Queen and Prince Philip made a State visit to it. Colourful and full of action, this is a really spectacular two-reeler. Very good.

JOURNEY TO THE WEST. British (U). In Eastman Color. 2,513 *feet.*—Pembrokeshire is the locale of this travelogue which shows something of the great developments taking place at the port of Milford Haven, including the building of vast storage tanks and the construction of great piers. And by way of contrast, a visit is paid to the Gannet sanctuary on Grassholm Island. A one-man show, it was written and spoken by Charles B. Dean. Good.—B.W.

Columbia

THE DAWN (U). Produced and directed by Richard Carrickford. Eastman Color. 2,672 *feet.*—Colourful picture of present day life in new independent Ghana. The people and places, the old and the new, are extremely well presented, and the colour is excellent. Very good.

WONDERS OF GIBRALTAR (U). Produced and directed by Bernard Mainwaring. Technicolor. 1,574 *feet.*—Gibraltar is fully explored in this colourful short. Impressive scenes illustrate aspects with which many are not acquainted. The result is informative and enjoyable. Good.

GREATEST SHOW ON WATER (U). Commentary by Bill Stern. 852 *feet.*—The "World of Sports" series this time shows a water spectacle which takes place in Toronto. The commentator is enthusiastic but this enthusiasm does not quite come across to the audience. Perhaps the black and white photography fails to show the full beauty of the show. Fair.—F.W.R.

MGM

CLOG DANCE. British (U). 1,388 *feet.*—For centuries, Portmadoc in Wales was famous not only for its slates but for its local dances. Today, the local clog dances have been revived and we see some of the young people demonstrating such famous ones as Over the Broom and the Hornpipe. An added interest is provided by shots of the local clogger making the wooden-soled boots. Good.

CEYLON ADVENTURE. American (U). In colour. 1,252 *feet.*—A Hamilton Wright two-reeler made for the Cingalese Government and covering many of the colourful aspects of the island. Visits are paid to parks, temples and historic buildings, and the teeming life of Kandy and other cities is excellently interpreted. Good.

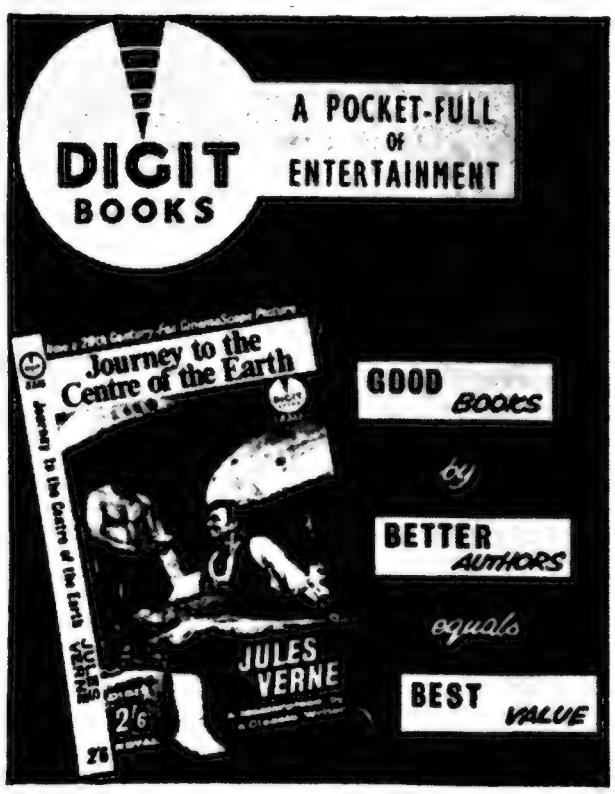
BRITAIN'S SPORTING HERITAGE. British (U). 1,252 *feet.*—Glimpses of a wide variety of outdoor sports and recreations played in this country, together with glimpses of some of their champion exponents in action. Full of life and with plenty of contrast this two-reeler will have wide appeal. Very good.

STORY IN SAND. Australian (U). In colour. 970 *feet.*—Australia's famous beaches provide a colourful background to this interesting study of the commercial uses to which sand is put. Plenty of bathing, surf-riding and aquaplaning to contrast with the instructional sequences. Good.

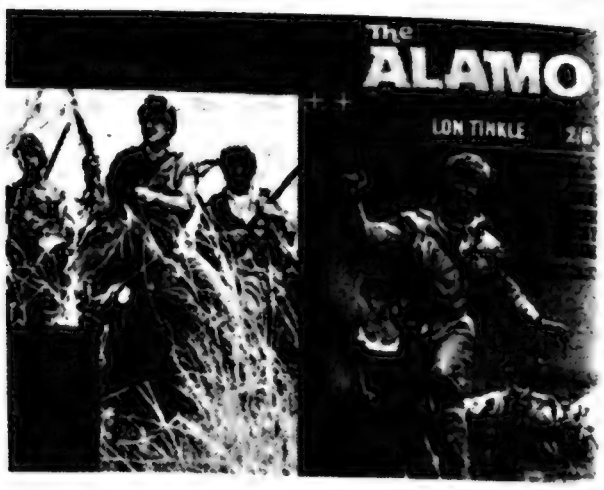
AUSTRALIAN COLOUR DIARY No. 7. Australian (U). 700 *feet.*—Harvesting cherries in New South Wales orchards provides a colourful opening to this one-reeler. Then followed some striking shots of native dancers in New Guinea during a festival attended by many different tribes. Good.

RAILROADERS. Canadian (U). 1,533 *feet.*—An unusually interesting two-reeler showing railway maintenance men and others at work in the bitter winter conditions that prevail in that part of the Canadian Pacific Railway which passes through the gorges of the Rocky Mountains. Action centres round the remote town of Revelstoke which is inhabited by railway workers of many different categories. Full of human interest. Very good.

THE CAMP. British Version (U). 1,092 *feet.*—Made on behalf of the World Refugee Year, this moving and simple short tells of the mental and physical suffering experienced by thousands of refugees living in almost primitive conditions hoping against hope that somehow, sometime a home and work will be found for them. The commentary is spoken by Ingrid Bergman and the background music movingly played by Larry Adler. Very good.—B. W.



Digit reports enthusiastic co-operation from managers who have shown the 20th-Fox picture "Journey to the Centre of the Earth." This is the showcard for the tie-in



Four Square's cover for "The Alamo"

PAPERBACK TIE-INS

—continued from page 24

novel by William Blandford Huie which forms the basis for the film will appear in May at 3s. 6d.

Tie-in plans are currently being prepared between Panther and Anglo Amalgamated for "Circus of Horrors."

Tom Owen's novelisation of the George Baxt screen play is now on the bookstalls and the film has its London opening set for mid April.

'The Entertainer' by Four Square

FOUR SQUARE BOOKS, published by Landsborough Publications, has an extremely strong list of film tie-ins for the coming months.

One of the biggest of these is "The Entertainer." Written specially for Four Square as a novel by John Burke, it will be released on May 11 just in time to attract maximum publicity from the film.

The cover shows Sir Laurence Olivier in character part of Archie Rice and there is a still from the film on the back. There are also eight pages of half-tone illustrations, again stills from the film.

'The Alamo'

In April, Four Square will be publishing for Tinkle's "The Alamo." This is the book which John Wayne is currently filming. Starring with Wayne will be Richard Widmark, Laurence Harvey and Linda Cristal.

The same month sees Jon Cleary's "D... in the Sun." The film is now waiting release by Warner-Pathe Distributors. It stars Jill ... ams and Ken Wayne and is produced in Eastman Color by Chips Rafferty.

Also out in April is the Boileau and N... jac thriller "Faces in the Dark." Starring ... hn Gregson, Mai Zetterling, John Ireland, M... ael Denison and Tony Wright, the film w... be released in this country through Rank ... lm Distributors. The book is a spine-chille ... and shows a film-still cover.

Books due in May and June for whic... m are scheduled include "Mutiny on the Bo... —coming from MGM in Panavision—and ... na "Uncertain Feeling" by Kingsley Amis.

Finally, April 13 sees the release of ... y catcher 2" by Lt.-Col. Oreste Pinto. T... based on the successful TV series which i... u rently running.

WORLD MARKETS

—continued from page 9

was ... by German, Italian and Spanish com-panies.

Most German producers have been reluctant to enter co-productions because they believe there are only a few stories that would be good for audiences in each of the countries participating.

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GOTTFRIED REINHARDT, Hollywood director, has closed an exclusive contract with Gloria Films, one of West Germany's major film companies.

The contract provides for two to three feature films annually, starting this year.

In addition, Reinhardt will handle production of all films he directs for Gloria.

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CINEMA admissions in Austria were down at 116,000,000 or less in 1959, according to official estimates based upon attendance in the first six months of last year.

Admission total for the first half of 1959 was 60,300,000 against 62,200,000 in the corresponding period of 1958.

Fair weather during the second half of last year, television and an automobile boom are cited as important factors in the fall.—**Gustav Genschow.**

New titles threat worries producers

PARIS.—Producers are a little worried over a pronouncement by the Advocate General during the hearing of the case brought by the Authors' Society against Marceau Films and Roger Vadim, producer and director of "Dangerous Friendships."

The society claims the producers had no right to call their film by the name of the book upon which it was supposed to be based, namely "Dangerous Friendships" by Choderlos de Laclos, an 18th-century author.

At a hearing this week the Advocate General, representing the government, supported the society and said: "There is not the slightest doubt that the producer and the director tried to profit commercially from the notoriety if not of the author at least of the title."

The Advocate General then said the title created a confusion.

The film has been refused an export licence and cannot be shown outside France.

The position taken by the Advocate General is worrying since it might lead to other producers being prosecuted if the Society does not believe any film to be an exact reproduction of the book on which it is based.

Obviously this would not apply to modern works since the living author would have to agree to the scenario. But action could be taken by the Society if the author were dead.

The Paris court dealing with the case will give its decision on April 4.—**Henry Kahn.**

Film import tax is on a new basis

CAPE TOWN.—The Minister of Finance in South Africa, in his 1960 Budget, has announced that as from July 1, 1960, the present customs import duty of 10d. per foot on films will be abolished and a new tax introduced, because the old system discouraged the importation of high quality films which catered for the discriminating minority.

The new scheme will tax films on the basis of the revenue they earn from cinema-goers and would be a Cinema Ticket Tax which would be collected by the Department of Inland Revenue.

Films imported before July 1 this year and in continuous circulation since importation, will have refunded such portion of the customs duty as could be proved had not, on July 1, been recovered in the form of Additional Duty Charge, as the old system is called.

Whereas at present the importers have to find between £500 and £600 for duty alone for a film programme, before exhibition of the films, and run the risk of financial loss if houses are small, the new tax would be levied on the basis of the size of the audience. Therefore small companies would be able to import extra copies for quicker circulation.

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RHODESIA Television Limited, has been awarded the franchise to operate the television service in the Federation of Rhodesia and Nyasaland.

Telecasting will start before the end of 1960 from a transmitter in Salisbury. Work on two other transmitters, at Bulawayo and Kitwe, will be started later.—**A. Hanson.**

English language films are preferred

COLOMBO.—Three more cinemas are to be built soon in Colombo. Ceylon Theatres, Ltd. is building an up-to-date one on the most popular and crowded road in Colombo City, while two other theatres are going up in less crowded areas.

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THE popularity of films in Tamil and Hindi is increasing and the Sinhalese film industry is tottering. One after another films produced in Sinhalese have flopped, but films in the English language are doing better business.

Recently "The Nun's Story," "Limelight," "Horror of Dracula," and others ran for longer periods than many a Sinhalese film.

It remains to be seen whether one of the most expensive Sinhalese films produced to date, "Sandesaya," dealing with the Portuguese period in Ceylon which is to be released shortly will be a success. If this fails, it will not be a surprise if producers of Sinhalese films close shop and concentrate on dubbing Hindi films into Sinhalese.

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FROM several quarters there has been condemnation of the government newsreels which are distributed throughout the island—in English and Sinhalese.

Seldom or never, it is complained, are items of interest to the picturegoer contained in these newsreels—shots of politicians take up most of the footage and as in several instances patrons have shown their disapproval of these by hooting inside the theatres, many of the leading cinemas in Colombo do not screen them, but relegate them to smaller theatres.—**Kumar Devarajah.**

Venice Ad. festival arrangements

DELEGATE registration forms for the International Advertising Film Festival (Venice, June 13 to 17) are now being issued to advertisers, advertising agencies and producers. Producers will also receive copies of the entry form for films.

Those who have not received the forms within the next week or two, or who require additional copies can obtain them on application to the Festival head office, 15, Berkeley Street, London, W1, telephone MAYfair 5901/2.

Philips of Eindhoven is making available closed circuit equipment for the projection of all films entered in the Television Group. The closed circuit apparatus will be of the type for camera tube using intermittent movement.

The programme of events during the Festival has not yet been finalised but this year there will be a special showing of films awarded a diploma. This will take place in the Palazzo del Cinema on the morning of Saturday, June 18.

Arrangements are in hand for the provision of special chartered flights by Viscount aircraft from London to Venice (Treviso Airport) with similar facilities for the return journey. A leaflet giving full particulars of these special flight arrangements is included with the folder containing delegate registration papers.

Oberhausen diploma for British film

ONLY ONE British picture, J. Ritchie's "I am a Litter Basket" was in the first 10 diploma winners at the Oberhausen international week of documentaries.

Considering that the international jury under the chairmanship of John Grierson saw fit to award nothing more than honour diplomas to such films as the Oscar winner "Time Out of War" (U.S) and to the Cork Grand-Prix winner "Cat and Mouse" (Poland), Ritchie should feel greatly honoured.

Two more documentaries that won prizes at other Festivals were also given diplomas by the Oberhausen jury—the French "Des Hommes Dans Le Ciel," Venice prizewinner, and the Dutch "Praise the Sea," Berlin prizewinner. Critical columnists in the German press declared that such pictures should only be admitted out of competition.

Although not rewarded by the jury's recognition, at least two British cartoons were warmly applauded: "Little Island" and "How to Build a Motor Car"—both made by Richard Williams.

Other competing British films were "Refuge England" (Robert Vas), "Engine Men" (Michael Grigsby), "Foot and Mouth" (Lindsay Anderson), "The Cultured Ape" (John Halas) and "Bar Mitzvah" (Peter Jones).

Apart from this, David Robinson introduced in three morning sessions a "Retrospective of British Documentary."

Among guests from Great Britain were: Stewart McAllister, Derek Prouse, Robert Vas, Olwen Vaughan, organiser of the Harrogate Festival, Peter E. Taylor, and the press officer of the Edinburgh Festival, Donald McLeay.

Of America's 19 competing films, only one won a prize: John Hubley's humorous cartoon "Moonbird." Ten prizes were awarded, and five went to Czechoslovakia, Poland and Yugoslavia.

CEA BRANCH REPORTS

Six-day tendency hits suburban houses

NORTHERN. — Although Tom Massicks (Essoldo) and George Kitching (Thompson's) said that occasionally a six-day booking in a three-day situation paid off, members at the March meeting at Newcastle were generally agreed that the suburban kinemas were suffering in consequence of the growing frequency of six-day demands by renters.

Teddy Hinge said that the prosperity of the industry had been built up by cultivating the family habit of two attendances a week at the suburban hall. Longer runs had helped to break that habit. Suburban halls now found that, as often as not, on a six-day booking they took little or no more in the week than they used to take in three days.

The branch deprecated the tendency to demand six-day bookings, not merely for the "winners," but for run-of-the-mill films which just would not stand up for six days in outlying theatres.

Members were advised that there would have to be an overhaul of "bars." In the conditions, the practice of barring exhibitors anything from four to 16 miles away could not be continued.

Shortage. — The meeting also decided to notify head office of the wide anxiety in the North about the growing scarcity of acceptable "shorts." The need was not for "featurettes": but for more short comedies and cartoons, plus a measure of choice for exhibitors.

Special meeting on booking pattern

BIRMINGHAM.—It was decided to call a special meeting of the bookers' committee to discuss the report of the association's sub-committee on film distribution.

The motion for the special meeting was moved by A. Dowding, who said that some small independent exhibitors had valid grievances about the present pattern of booking, and the association sub-committee had itself suggested that branch views would be welcome.

Miles Jervis said there ought to be some reference in the report to the general principles of booking, which were very bad. There were hold-ups of three-day runs irrespective of bars, which were doing a lot of harm, and the renters and producers must be living in a world of make-believe not to realise it. Another question was whether the barring machinery was correct and effective, said Mr. Jervis. While a big exhibitor was being stubborn with a renter, three or four independents were being held up for the film in question.

Standard conditions.—The meeting went into committee to discuss certain issues relating to the KRS standard conditions, including a suggestion that a Scottish recommendation to exhibitors might be adopted in Birmingham. The Scottish exhibitors were told to sign film contracts subject to a paragraph saying that their signature did not imply acceptance of the conditions until they had been ratified by the CEA and KRS.

Chairman A. G. May said the executive committee had submitted to the General Secretary a lengthy document commenting on the standard conditions, and several other branches were taking an interest in it.

Copies of this document were available to members of the branch on application to the branch secretary, said Mr. May. He added that if they did not receive some guidance about the renter's conditions he would ask his committee to meet and they would go through them as they had done with the KRS conditions. If any member of the branch had any points he wished taken up, Mr. May said, he would like to hear from him.

Levy.—During a discussion of the Film Production Fund levy, Mr. Martin said they had paid £600 in levy to show British films on which they lost £400 because the circuits got the big British attractions. He suggested that the ceiling for exemption from levy should be raised to £200.

Mr. May said that was what was being recommended in the General Council report.

Resignation.—After he had presented a report on the proceedings at the last General Council meeting, Miles Jervis made a personal statement offering his resignation as vice-chairman of the branch.

He said when he was nominated for this office, Mr. May had said it was essential he should continue his work on the General Council and on the Finance and Management Committee.

At the association's annual general meeting, however, they found that "that wise old statesman Teddy Hinge" was not nominated for the General Council, Mr. Jervis continued. "I thought we could not afford to lose him. I had unofficial talks with members and I volunteered to nominate him. I then found myself without a seat on these two committees. I am sorry I do not represent the branch on them any more and I feel I ought to resign as vice-chairman."

Mr. May said he intended to ignore Mr. Jervis's offer to resign, adding: "It is a matter of very great regret but I think that time will prove that they want him on those committees."

Delegates.—Mr. May announced that following amendments to CEA rules, the branch was once more entitled to three General Council delegates and a deputy to represent any absent delegate. The branch elected A. Dowding as its third delegate, and J. Parsons was elected deputy.

CTBF.—Mr. May said that the annual meeting of Birmingham CTBF would be held on April 20, at 2.30, before the branch meeting, and appealed to all members to attend.

Licensing.—Reports were presented by Mr. May and the Secretary, Mr. Watchorn, on negotiations for reductions in charity levy and amendments in licensing regulations at Aldridge, Bilston, Lichfield, Wolverhampton, Shrewsbury and Birmingham.

TRADE SHOWS

LONDON

March 28:
The Young Sinners. Grand National. Hammer. 10.30 a.m.

March 29:
The Pay Off. Grand National. Hammer. 2.30 p.m.
The Last Angry Man (U): one short. Columbia. Own Theatre. 10.30 a.m.

March 30:
The Crimson Kimono (A). Columbia. Own Theatre. 2.30 p.m.

March 31:
Peeping Tom. Anglo Amalgamated. Studio One. 10.30 a.m.
The League of Gentlemen. Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

March 28:
Seven Guns to Mesa. Warner-Pathe. Deansgate. 10.30 a.m.

March 29:
Hell Is a City. Warner-Pathe. Deansgate. 10.30 a.m.

March 30:
Summer of the Seventeenth Doll. United Artists. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

March 25:
Lust to Kill. British Lion. Own Theatre. 10.30 a.m.
The Price of Silence. Grand National. Hammer. 10.30 a.m.

Star Peggy Cummins presents Phyllis Veal of CMA's theatre wages office with a double ticket for the Royal Film Performance, won in a competition conducted among the staff of the Rank Organisation. Holding the lucky ticket is CMA's general manager, F. D. Russell-Roberts. Other winners were E. J. Greenway, J. Twitchett and L. Kitts

IMPORT RESTRICTIONS

—continued from page 3

would be reduced year by year over the next eight years and the amounts borrowed were based on the receipts of previous films.

BFPA general secretary J. P. H. Walton said his association had no details of the decision, but "if it's true, we shall be delighted."

He added: "We have always thought that there has been no justification whatsoever for any discrimination from the Germans, particularly against the British industry."

At present Britain is allowed to export only 30 films a year to Germany. "We could have sent far more than that if there had been no restrictions," said Mr. Walton.

BFA AWARDS—contd. from page 3

Sellers in "I'm All Right, Jack" (British). Received by the winner.

Best Performance by Foreign Actress: Shirley MacLaine in "Ask Any Girl" (American). Received on her behalf by Leslie Caron.

Best Performance by Foreign Actor: Jack Lemmon in "Some Like it Hot" (American). Received on his behalf by Sam Spiegel.

Best British screenplay: "I'm All Right, Jack" by Alan Hackney, Frank Harvey and John Boulting. Received by Alan Hackney.

Most promising newcomer: Hayley Mills in "Tiger Bay" (British). Received by the winner.

UN Award: "On the Beach" (American). Received by Stanley Donen for producer Stanley Kramer.

Best short film: "The Seven Cities of Antarctica" (American). Received by Stanley Donen for the producers.

Best animated film: "The Violinist" (American). Received by Stanley Donen for the producers.

Robert Flaherty award: This is a new award for a feature length documentary and went to "The Savage Eye" (American). Received by Stanley Donen for the producers.

Best specialised film: "This is the B..." (British). Received by Richard Cawston who produced, wrote and directed the film.

Special certificate of merit: "High Flight," parts 1, 2 and 3 (British). Received by Peter de Normanville who directed Part 1 for the Shell Film Unit.

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